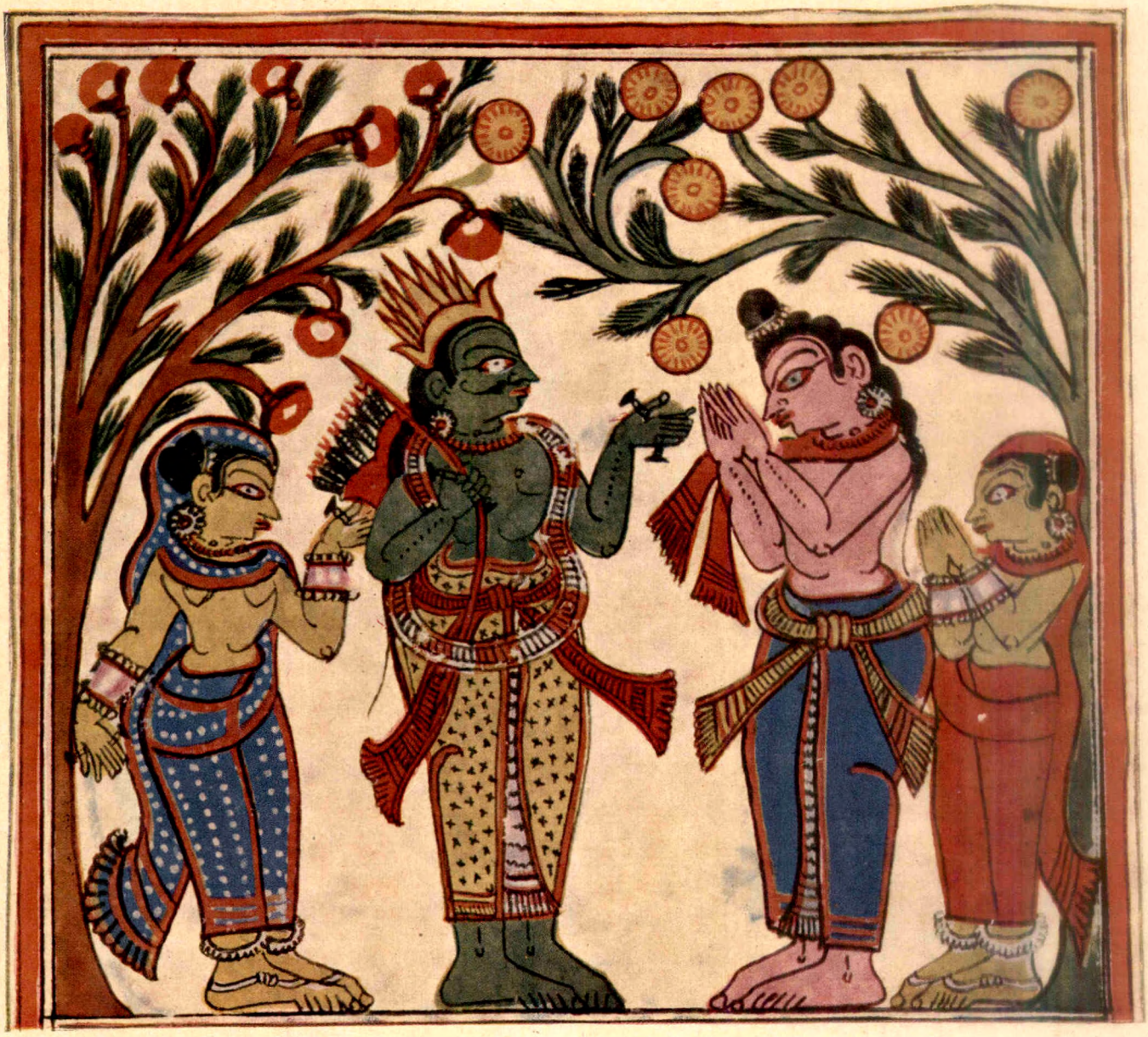

Catalogue of Paintings of the Asutosh Museum Ms. of the RĀMACARITAMĀNASA

NIRANJAN GOSWAMI

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CALCUTTA UNIVERSITY CENTRAL LIBRARY

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FOREWORD

Painting is an important medium of creative art. Unfortunately dated evidence of this form of creative activity in Rāḍha (the area of which is now in West Bengal) during the late mediaeval or early modern age is very rare. Here lies the importance of the dated illustrated manuscript of the *Rāmacaritamānasa*, prepared at Mahishādala (now in the Midnapore district of West Bengal) in the second half of the 18th century. Different sections of the manuscript (which has not been recovered in full) bear different dates like the years 1694, 1696 and 1697 of the Śaka Era, i.e., A.D. 1772-73, 1774-75 and 1775-76 respectively. Folio-sized sheets of European-made paper, used for this manuscript, display numerous miniature paintings. Their evidence testifies to the existence of an indigenous school of painting in the area concerned in the late 18th century A.D.

In this connection we can refer to another illustrated paper manuscript of the Sanskrit work *Bhāgavata-Mahāpurāṇa*, dated in Śaka 1611 (*indvindu shashṭhendu mite Śakavde*), i.e., in A.D. 1689-90. This manuscript, noticed by Prof. S. K. Saraswati, is written in Bengali characters on country-made paper. It consists of 203 leaves (measuring 35 cm. × 115 cm.). Nearly half of the leaves bear figural representations of various episodes of Kṛishṇa's life as described in the *Bhāgavata*. "The paintings are in a simple and naive style, showing an economy in linear as well as colour treatment." Numerous leaves of this manuscript also display floral, vegetal and other motifs (*Journal of the Asiatic Society*, 1974, vol. XVI, nos. 1-4, p. 142).

These two illustrated manuscripts are two dated documents of indigenous painting in the 17th and 18th centuries A.D. Sheets of paper utilised for painting in both the manuscripts are unprimed or unburnished. ("A feeble attempt to priming in white is found in cases of three" out of all the known illustrations in the *Rāmacaritamānasa* manuscript). The colours used for painting were apparently made of indigenous ingredients. There are certain stylistic similarities between the treatments of physical features of human figures in illustrations in both the manuscripts. For examples, we can refer to the elongated lower portion of the body, thick hair, peculiar formation of toes (curved unusually downwards), etc. Faces in these illustrations are shown in profile. There is no emphasis on anatomical details. The pictures in the *Bhāgavata* manuscript and the majority of the paintings in *Rāmacaritamānasa* manuscript have blank background.

These similarities, however, do not minimise certain points of apparent disagreement between the styles of painting betrayed by these two manuscripts, separated from each other by nearly a century. Nevertheless, the points of

similarity between them are so obvious and numerous that the paintings in both these manuscripts may be considered to belong broadly to one and the same indigenous tradition. All of them are at least partly inspired by a folk art tradition.

The paintings concerned have certain features noticeable in later indigenous style (or styles) of painting in the territory now included in West Bengal during the 19th and the early 20th centuries. For an example, we can refer to the Kalighat style of painting. The Kalighat pictures are on unprimed or unburnished sheets of paper. They have generally blank background. However, sometimes in Kalighat painting the outside surroundings are indicated by a patch of horizontally drawn dark colour at the bottom of the picture, suggesting a road. The setting inside a house is at times alluded to by drawing a part of a curtain in the upper portion of the picture. The latter feature is noticeable in several illustrations of the *Ramacaritamanasa* manuscript. These observations, however, never suggest any cognate relationship between the Kalighat style and that indicated by our paintings.

It appears from the above discussion that the importance of the two above noted manuscripts can be hardly over-estimated for reconstructing the history of indigenous painting in the region now included in West Bengal. The art historians and art lovers are, therefore, thankful to the authorities of the University of Calcutta for arranging for the publication of a catalogue of illustrations appearing in the *Ramacaritamanasa* manuscript, which is now in the collection of the Asutosh Museum of Indian Art.

The catalogue has been ably prepared by Dr. N. Goswami, the Curator of the Asutosh Museum of Indian Art, University of Calcutta. In an illuminating introduction to the catalogue he has discussed *inter alia* different features of the manuscript, its date, and technique and style of painting as indicated by the relevant illustrations. There are reasons to believe that the treatise will be considered by scholars as a standard work on an important aspect of indigenous painting of India.

Department of Ancient Indian History
and Culture
University of Calcutta,
December 30, 1981
Calcutta

B. N. MUKHERJEE

PREFACE

It is generally believed, and perhaps not without diffidence, that the eighteenth century India offers a poor foil to the spectacular artistic achievements of the centuries immediately preceding it. But the actual contribution of the age to the content of art by any measure is not small and is far from being lack-lustre or inconsequential. The documentation of materials that put on record the creative and artistic sensibilities of the period is, however, at an initial stage. The illustrated manuscript of the *Rāmacaritamānasa* executed between 1772-75, now in the collection of the Asutosh Museum of Indian Art, assumes an important historical bearing against this perspective. The excellent text, itself an outstanding literary production of the sixteenth century, is embellished with as many as 153 (or more ?) illustrations. Rāṇī Jānakī of the Mahisadal Raj Estate who provided the necessary support for the consummation of the task of copying and illustrating the voluminous text, was one among many of the landed aristocracy similarly upholding the creative ardour of their own time. The paintings may not permit a comparison in richness of colour, precision of details and varied repertoire of motifs, with the courtly painting tradition of the Mughal era, which in any case was on the wane in the eighteenth century. Nevertheless, these are not lacking in vigour but positively maintain a high standard of originality, vividness and efficiency in execution, thus affording illuminating evidence in regard to the trends and tendencies of the contemporary art movement.

The "Catalogue of Paintings of the Asutosh Museum Ms. of the Rāmacaritamānasa" is the first in the series of comprehensive catalogues on the collections of this Museum which are intended to be published in a systematic order with the financial assistance made available by the Department of Education, Government of India. In this connection, I am beholden to Dr. (Mrs.) Kapila Vatsyayana, Joint Educational Adviser, Department of Culture, Government of India, who has always evinced a keen interest in the progress of the work.

A few words may be added in respect of the arrangement of plates in the Catalogue. For the sake of convenience of the publication, all the multi-colour reproductions have been brought together and arranged on one side. This has caused some disturbance to the original sequence of illustrations in the manuscript. The consequent confusion may be overcome in the following manner : Pl. II is to be read with Pl. XIXa &c. ; Pl. III with Pl. XXa &c. ; Pl. VI with Pl. XXVa &c. ; Pl. VIIb with Pl. XXVIIIb ; Pl. VIIIa with Pl. XXXIIIb &c. ;

Pl. VIIIb with Pl. XXXIVa &c. ; Pl. XI with Pl. XXXIXb &c. ; Pl. XII with Pl. XLIVa &c. ; Pl. XIVa with Pl. XLIXb &c. ; Pl. XIVb with Pl. La &c. ; Pl. XV with Pl. LIIIb &c. ; Pl. XVIa with Pl. LXIIa &c. ; Pl. XVIb with Pl. LXVb &c. ; Pl. XVII with Pl. LXXIIIb &c. ; Pl. XVIIIb with Pl. LXXXIIb &c.

I would like to seize upon this opportunity to express my profound feeling of gratitude to Professor R. K. Poddar, Vice-Chancellor, Calcutta University, who had taken a keen personal interest in the progress of the work. My sincere thanks are due also to Professor D. B. Dutta, Pro-Vice-Chancellor for Academic Affairs, and Shri Arun Ray, Pro-Vice-Chancellor for Business Affairs and Finance. Not only did they encourage me by their advice and suggestions, they had also facilitated the publication of the work in many ways. Dr. B. N. Mukherji, Charmichael Professor, Calcutta University, had graciously agreed to write the foreword of the Catalogue. I owe a debt of gratitude to him. I owe grateful thanks to Dr. Asok K. Bhattacharya of the Department of Ancient Indian History and Culture, and Shri Pran Krishna Pal, Artist, Asutosh Museum of Indian Art. I had the privilege of exchanging views and holding many sessions of fruitful discussions with both of them. Shri N. B. Bannerji, Assistant Inspector of Colleges, Calcutta University, took upon himself the painstaking task of reading the manuscript and making valuable suggestions. I feel specially thankful to him for this act of kindness. Members of staff of the Museum extended whole-hearted co-operation in different fields such as typing, taking measurements of illustrations, preparation of photographic prints and sundry others. I am specially indebted to them. Lastly, my thanks are due to Messrs. K. P. Basu Printing Works, Standard Photo Engraving, Radiant Process and New Prima Press for the care and interest with which they executed the printing of the text, preparation of blocks and printing of blocks respectively.

Curator
Asutosh Museum of Indian Art
Calcutta University
Centenary Building, Calcutta
December 15, 1981

NIRANJAN GOSWAMI

THE MANUSCRIPT AND ITS CONTENTS

The *Rāmacaritamānasa* is the magnum opus of Tulasīdāsa (ca. A.D. 1543-1623)[1], who is regarded as one of the brightest luminaries in the firmament of mediaeval Indian poetry. It is also the greatest literary work of the Hindus in the sixteenth century and is still alive and meaningful to a large body of devotees in this country. Broadly speaking, the poem gathers its materials from the Rāmāyaṇa, the original Sanskrit epic of Vālmīki, and celebrates the well known story of the life and deeds of Rāma including his birth and childhood, his forest exile, abduction of his wife, Sītā, by Rāvaṇa, the demon king of Laṅkā, and the conquest of demons and recovery of Sītā with the help of his brother Lakṣmaṇa, and their army of monkeys and others. The tale ends with the triumphant return of Rāma to his native land of Ayodhyā, his coronation, and the eventual establishment of his own ideal rule in the kingdom of Ayodhyā[2]. The *Rāmacaritamānasa*, however, is not to be regarded as a mere vernacular rendering of its Sanskrit source book. While it follows the course of Vālmīki's work, divided into seven cantos (*Kāṇḍa*) bearing the same names that Vālmīki had given to his sections, the *Rāmacaritamānasa* is essentially different from that of Vālmīki. The difference is perceptible in both the structure and the spirit. For instance, the *Uttarakāṇḍa* in the *Rāmacaritamānasa* bears hardly any resemblance to that of the Sanskrit epic.[3] Moreover, the work of Tulasīdāsa though composed in the style of an ornate epic is much nearer to the common people by virtue of its medium of expression which discards scholarly Sanskrit in favour of Avadhi—a local dialect of Hindi spoken mostly in eastern Uttar Pradesh and Western Bihar[4]. The adoption of the folk speech, however, has not impaired in any manner the poetic beauty of Tulasīdāsa's language. It has, on the contrary, served to intensify the force and vitality of the poem so as to earn for it the universal recognition of a creative work of art.

The work has a multi-dimensional character. It was born out of an outbrust of the devotional cult of Rāma that occurred in India during the age of Tulasīdāsa and encapsulates the thoughts and aspirations of the mediaeval spirit in all its ramifications. The cardinal message of the *Rāmacaritamānasa* is faith and total surrender before the ideal god. Tulāsīdāsa himself was a

devotee and his masterpiece propagates the efficacy of devotion to Rāma, the symbol and quintessence of all virtues. The essential features of this cult of devotion, albeit its deep rooted affinity to the age-old tradition of the Hindu culture, are also permeated with glowing humanism and catholicity of vision, thus fulfilling the ultimate aim of the poet to bring about harmony of the different facets of the Hindu culture. The genius of Tulasīdāsa lies in that it presents all these in an artistic form which, supported by emotional overtones, creates a particular appeal among the masses of Indian population that has lived for well nigh four hundred years. The influence of the *Rāmacaritamānasa* has been so profound that it even competes in authority with the original Rāmāyaṇa.[6]

The practice of copying and illustrating texts of religious merit for the satisfaction of rich and devout patrons has been a widely prevalent custom in India since an early date. It may be presumed that on account of its popular appeal, the scripture-like text of the *Rāmacaritamānasa* did not fail to evoke visual expressions in painting soon, though at what point of time it actually started is difficult to say. Unfortunately, no record enlisting all the illustrated copies of the work has been published yet, which is why the exact number of illustrated copies prepared on the subject, a historical need, cannot be ascertained positively at this stage. It may be reasonably surmised, however, that from the seventeenth century onwards a fair number of them was in circulation in different parts of north India. An eight-volume illustrated *Rāmacaritamānasa*, dated in *saṃvat* 1889 (1832 A.D.) now in the collection of the Mahārāja of Benares, shows that the book was being illustrated even as late as the early years of the nineteenth century.[7] An earlier, and more important copy of Tulasīdāsa's masterpiece, accompanied by scores of illustrations, is preserved in the Asutosh Museum of Indian Art, Calcutta University, and is presently being taken up as the subject of a self-contained study, particularly of its art, which was not given adequate attention heretofore. The set was discovered by Shri D. P. Ghosh, the founder-curator of this Museum, in the custody of Shri Ramdas Aulia, the then supervisory priest of the Vaiṣṇava monastery at Sadhakbag in Police Station Jiyagunj in the district of Murshidabad, West Bengal,[8] and was ultimately acquired for the Museum in the year 1942. It has since been entered in the Accession Register of the Museum under No. T. 448.[9]

The extant copy is, on the whole, well preserved, and allows us an opportunity to go deeply into the study of its distinctive traits. It is executed on paper and contains oblong folios, 343 in number, including the frontispiece with full-page illustrations on both sides. Each folio measures 24.7 cm. × 30.5 cm., though the actual writing space outlined by coloured borders occupies

an area of 17 cm. × 22.5 cm. only. The pagination is done two ways. First, excluding the frontispiece, the leaves are continuously numbered from the beginning to the end with the numerical figures inserted on the left at the top of the verso side of each folio. Then, beginning from the *Ayodhyā-Kaṇḍa* consecutive numbers of folios have been given cantowise separately in numerals. These occur on the left at the bottom of the second page of each folio. A few leaves are missing, and some folios (folio nos. 226-253 belonging to the *Kiṣkindhyā-*, *Sundara-*, and *Laṅkā-Kaṇḍa*) which were apparently lost on some early occasion, have been substituted for original ones at a later date.[10] Significantly, the execution of writing on these pages is of inferior quality, and there is no illustration in these pages. Except for these lacuna, the manuscript is virtually a complete set, concluded in seven cantos of the *Bāla-*, *Ayodhyā-*, *Araṇya-*, *Kiṣkindhyā-*, *Sundara-*, *Laṅkā-*, and *Uttara-Kaṇḍa*. The nearly intact condition adds immensely to the value of the copy, and prompts D.P. Ghosh to assert enthusiastically that "this is the only fully illustrated Rāmāyaṇa manuscript found in Bengal."[11]

The textual matter is written on the plain surface of the paper on both sides of the leaves, in bold Nagari characters which are drawn with utmost care and confidence. As a result, the execution of writing is neat and free from corrections. The usual medium for writing is black ink, though at the end of each chapter red ink has also been used as supplementary to the black ink, most probably with a view to underlining the singnificance of the information contained in the colophons regarding the scribe, the patron and the progress of the work of preparation of the manuscript.

The set has the text in Avadhi. A study of the text in consultation with an authoritative edition of the *Rāmacaritamānasa*[12] reveals that it is a fairly faithful copy of the original composition barring a few episodes, viz., the several reverses of Rāvaṇa at the hands of the Amazonian warriors, and Bali, Bālī and Sahasravāhu (folio nos. 55 ff.), the story of Mahīrāvaṇa (folio nos. 280.ff.), and others which are left out in Tulasīdāsa's classic but have been incorporated here. While the source of these interpolations is still unknown, it seems unlikely that the copyist borrowed the additional sections from Valmīki's Rāmāyaṇa. One may venture to speculate that since the author of our text had been executing his manuscript in Bengal as will be evident later on, he could not escape the influence of the Bengali version of the Rāmāyaṇa by Kṛttivāsa which was already widely popular in Bengal in the eighteenth century.[13] However, the deviations from the original composition are not of more than trivial in significance, and at any rate do not provide scope for an elaborate discussion in the present context.

The contents of each chapter of our manuscript are briefly as follows :

I. *Bāla-Kāṇḍa* : Invocation of gods ; salutations to the preceptor, the good, the wicked and all creatures of the Universe ; the virtue of singing the song of Rāma ; dialogue of the sages Yājñavalkya and Bharadvāja and the greatness of Prayāga as a place of pilgrimage ; delusion of Satī and her self-immolation in the sacrifice of Dakṣa ; the birth of Pārvatī and her penance ; destruction of Madana, the god of love and desire, by Śiva ; marriage of Śiva and Pārvatī ; the vanity of Nārada and his downfall ; the austerities of Manu and Śatarūpā ; the story of Pratāpabhānu ; birth of Rāvaṇa and his brothers ; the tyranny of Rāvaṇa and the prayer of mother earth and the gods for deliverance from oppression ; the Lord's assurance to incarnate himself ; performance of a sacrifice by king Daśaratha and the birth of Rāma and his brothers ; visit of the sage Viśvāmitra to the court of Daśaratha and the departure of Rāma and Lakṣmaṇa with the former for keeping guard on the sacrifices of the sages ; the killing of Tārakā ; deliverance from sin of Ahalyā ; Rāma's arrival to the court of Janaka with Viśvāmitra ; the first meeting of Rāma and Sītā ; the archery contest ; the lifting of the great bow of Śiva by Rāma ; his marriage with Sītā ; the return of Rāma and his brothers to Ayodhyā.

II. *Ayodhyā-Kāṇḍa* : Invocation of gods ; preparatory arrangements for the coronation of Rāma ; dialogue of Kaikeyī and Manthara ; the angry remonstrance of Kaikeyī ; her urge to the king Daśaratha to send Rāma in exile and enthrone her son Bharata to the kingdom of Ayodhyā ; the grief of Daśaratha ; Rāma's dialogue with Kaikeyī, Daśaratha, Kauśalyā, Sītā and Lakṣmaṇa ; the sorrows and sufferings of the citizens of Ayodhyā, and the departure of Rāma, Lakṣmaṇa and Sītā to the forest accompanied by Sumantra ; Rama's halt at Śṛṅgaberapura under the care of the chieftain of fishermen ; the return of Sumantra ; Rāma's halt at Prayāga and his meeting with the sage Bharadvāja ; Rāma's paying respect to the sage Vālmīki ; his halt at the mountain Citrakūṭa ; the death of Daśaratha ; the return of Bharata and Śatrughna to the capital and their grief ; performance of the last rites of Daśaratha ; the departure of Bharata to Citrakūṭa accompanied by mothers and citizens of Ayodhyā ; Bharata's meeting with Guhaka and Bharadvāja ; re-union of Rāma and his brothers ; Rāma's grief on his father's death ; his gift of wooden sandals to Bharata and the return of Bharata to Nandīgrāma ; the virtue of listening to the greatness of the character of Bharata.

III. *Araṇya-Kāṇḍa* : Invocatory hymns ; Jayanta's misadventure and his disgrace ; departure of Rāma and his party from Chitrakūṭa ; Rāma's meeting with the sage Atri ; the killing of Virādha ; Rāma's dialogue with

the sages Śarabhaṅga, Sutīkṣṇa and Agastya ; arrival of Rāma, Lakṣmaṇa and Sītā in the Daṇḍaka forest ; his acquaintance with Jaṭāyu ; their stay at the Pañcavaṭī forest ; Śūrpanakhā's approach to Rāma and Lakṣmaṇa and her punishment ; the killing of Khara and Duṣaṇa ; Śūrpanakhā's appeal to Rāvaṇa to redress her grievance against Rāma ; conspiracy of Mārīca and his death ; abduction of Sītā by Rāvaṇa ; Rāma's search for Sītā and his pining for her ; encounter of Rāvaṇa with Jaṭāyu ; Jaṭāyu's meeting with Rāma and his death ; Rāma's generosity towards Jaṭāyu ; the halt at the lake Pampā ; dialogue between Rāma and Nārada.

IV. *Kiṣkindhyā-Kaṇḍa* : Invocation of gods ; meeting of Rāma and Lakṣmaṇa with Hanumāna and their alliance with Sugrīva ; fight between Bālī and Sugrīva and the killing of Bālī by Rāma ; grief of Tārā ; coronation of Sugrīva ; description of the rainy season and autumn ; Rāma's conference with Sugrīva ; despatching of the monkeys in search of Sītā ; the arrival of the monkeys on the seashore and preparations for crossing the sea.

V. *Sundara-Kāṇḍa* : Flight of Hanumāna across the sea to Laṅkā ; his conversation with Surasā ; description of the grandeur of Laṅkā ; the killing of Laṅkinī ; Hanumāna's entrance into the city ; his dialogue with Vibhīṣaṇa ; Hanumāna's finding of Sītā at the Aśoka forest ; Rāvaṇa's threats to Sītā ; dialogue between Hanumāna and Sītā ; the killing of Akṣayakumāra ; capture of Hanumāna by Meghanāda and bringing of him in the presence of Rāvaṇa and their dialogue ; the burning of Laṅkā by Hanumāna ; his departure from Laṅkā and the monkey's report to Rāma ; arrival of Rāma with his army of monkeys on the seashore ; counsel of Mandodarī and Vibhīṣaṇa to Rāvaṇa to hand over Sītā to Rāma ; surrender of Vibhīṣaṇa to Rāma ; arrival of Rāvaṇa's emissary to Rāma and his report to the king of Laṅkā ; Rāma's reprimand to the sea.

VI. *Laṅka-Kaṇḍa* : Invocation ; construction of a bridge on the sea and the founding by Rāma of a shrine of Śiva at Rāmeśvara ; crossing of the sea by the army of Rāma ; Mandodarī's repeated appeal to Rāvaṇa to surrender Sītā ; despatch of Aṅgada to Rāvaṇa as an emmissary of Rāma ; dialogue between Aṅgada and Rāvaṇa ; Aṅgada's report to Rāma ; the siege of Laṅkā ; appearance of Meghanāda on the battlefield ; fatal injury of Lakṣmaṇa at the hands of Meghanāda ; despatch of Hanumāna in search of medicinal herbs necessary for Lakṣmaṇa ; meeting between Bharata and Hanumāna and their conversation ; return of Hanumāna and the recovery of Lakṣmaṇa ; awakening of Kuṃbhakarṇa from sleep ; his fight with Rāma and his death on the battlefield ; capture of Rāma by Meghanāda with snake arrows ; destruction of Meghanāda's sacrifice and his death at the hands of Lakṣmaṇa ;

abduction of Rāma and Lakṣmaṇa by Mahīrāvaṇa ; Mahīrāvaṇa slain by Hanumāna ; fight between Lakṣmaṇa and Rāvaṇa ; encounter of Rāvaṇa with Rāma ; their final battle and the death of Rāvaṇa ; lamentation of Mandodarī and the performance of funeral rites of Rāvaṇa ; Vibhīṣaṇa invested with the crown of Laṅka ; re-union of Rāma and Sītā and her ordeal of fire ; salutations to Rāma by Brahmā, Daśaratha, Śiva and other gods ; departure of Rāma, Lakṣmaṇa, Sītā and others for Ayodhyā.

VII. *Uttara-Kāṇḍa* : Invocation ; despatch of Hanumāna to Bharata with the message of Rāma's impending return to Ayodhyā ; cordial welcome of Rāma by Bharata accompanied by the citizens of the country ; installation of Rāma on the throne of Ayodhyā ; praises of Rāma by the four Vedas and Śiva ; the return of the army of monkeys to their home countries ; the characteristics of the ideal rule of Rāma ; the questions of Bharata ; praises of Rāma by Vaśiṣṭha and Nārada ; Bhūṣuṇḍi's singing of the song of Rāma before Garuḍa ; Bhūṣuṇḍi's narration of the story of his previous births and his reply to the queries of Garuḍa.

AUTHORSHIP AND DATE

In determining the authorship and date of any manuscript, colophons invariably serve as the most useful source of information. It would seem that originally the Asutosh Museum copy of the *Rāmacaritamānasa* contained colophons at the end of each of the seven chapters. Insertion of detailed colophons at the conclusion of each chapter is not an exceptional feature, rather it is a common enough practice with the manuscript writers in India engaged in copying and illustrating of voluminous works. However, the colophons that are surviving now in the present copy occur at only four places, at the end of the *Bāla-*, *Ayodhyā-*, *Araṇya-*, and *Laṅkā-Kāṅḍa*. Apart from dates, what emerges from a critical perusal of the data available from the colophons may be summarised as follows :

"Śrī Ichh (y)ārāma Miśra, a Brāhmaṇa, wrote (*likhitaṃ*) this *Rāmacaritamānasa* in the village of Kamalapura belonging to the pargana of Mahisadala. The book was intended for the reading of Śrīmatī Rāṇī Jānakī in an auspicious place." (Fig. 1)

The significance of the above information can hardly be over-exaggerated. Mahisadal Pargana has with good measure of confidence been identified with the Mahisadal Raj Estate by D. P. Ghosh.[14] It was once one of the largest estates in the district of Midnapore lying mostly in the Tamluk Sub-Division of West Bengal. According to the available information, Rāṇī Jānakī, a widow of Ānandalāl Upādhyāya, held the charge of the Zamindari of Mahisadal between 1765 and 1804.[15] The village of Kamalapura cannot be located positively but it appears to have been situated in the vicinity of the present-day *mauja* Garh Kamalpūr in Police Station Mahisadal. The ground for such an assumption is that Garh Kamalpur includes the erstwhile residence of the feudal lords of the Estate. From a number of inscriptions it is learnt that Rāṇī Jānaki was a deeply religious person who caused several temples to be built around Mahisadal, all dedicated to the different aspects of Rāma.[16] She must have been an enlightened woman too, and a patron of art, the best proof of her learning being that the manuscript copy was intended for her own reading and not for mere recitation before her.

The manuscript is the handiwork of Ichhārāma Miśra, or at least, written by him. It is interesting to note that he wished scrupulously to record the part played by him in the execution of the manuscript no doubt, with a view to perpetuating his name to the posterity in association with his patron. Otherwise, he is a person of unknown antecedents. No reference to his place of birth is forthcoming in the manuscript. Also, we have no definitive information from the colophons or from any other sources regarding his

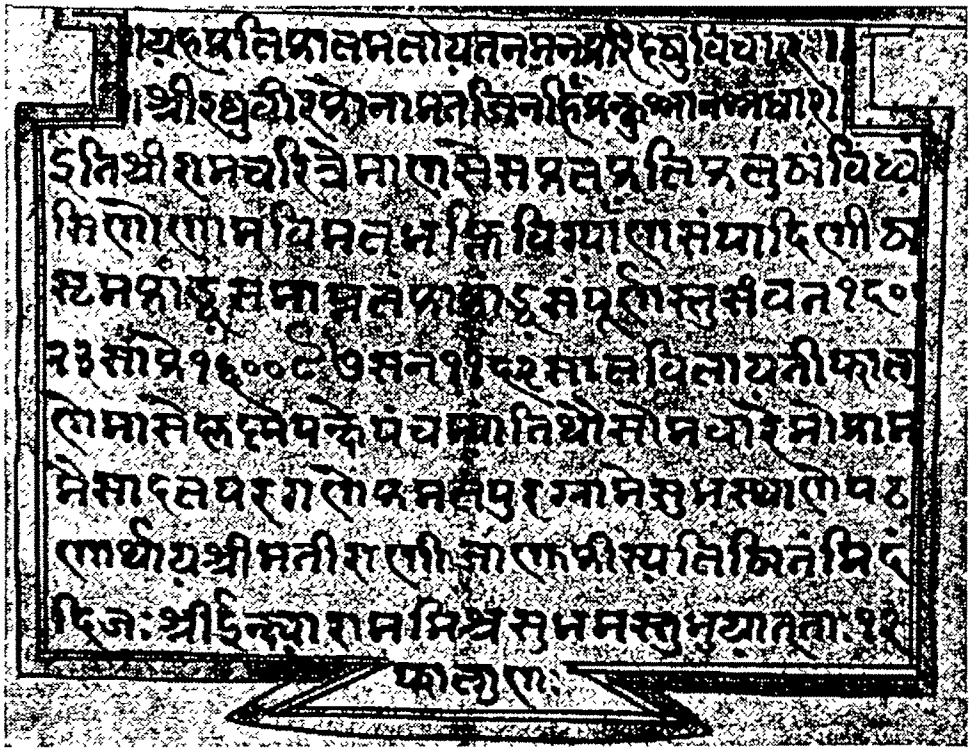

Fig. 1. Date-colophon at the end of the *Laṅka-Kaṇḍa*

background either as a manuscript-writer or as an artist. However, two circumstances, namely that the work is a fairly correct copy in original Avadhi, and that the Nagari characters have been employed, would indicate, albeit indirectly, a connection with Uttar Pradesh not only for him but also for his patron, particularly in respect of their upbringing and training.[17] Significantly, this supposition finds support in a local tradition which has it that the family of Rānī Janakī hailed from Uttar Pradesh.

The identity of the artist entrusted with the work of illustrations is not revealed in the colophons. His name is not mentioned separately anywhere. The recording of the name of the painter is an exception rather than a routine matter in mediaeval Indian manuscripts. Whether he was altogether

a different person or whether Ichhārāma Miśra was acting both as a scribe and an illustrator, it is hard to say. Illustrated manauscripts are generally an outcome of a joint endeavour of at least two persons—the copyist of the text and the artist of the painting.[18] The present set can hardly be considered as an exception to this procedure.[19] The omission of the name of an illustrator may denote a secondary role accorded to him in the total execution of the manuscript, and this relegation is perhaps suggestive of his being a person of popular extraction.

The importance of the colophons is further enhanced because of the occurrence of dates of completion of each chapter in the set. The colophons thus become a veritable record of the progress of the work of preparation of the manuscript. The dates are recorded synchronistically in the Vikrama era, the Śaka era and the Vilāyati era as is shown in the following chart :

Synchronistic chart of dates

No.	*The dated portion of the MS.*	*Vilāyati era*	*Śaka era*	*Vikrama era*
1.	*Bāla-Kaṇḍa*, Folio page No. 115 b	On the 7th *tithi* (day) in the dark fortnight of the month of *Caitra* in the year 1180 of the *Vilāyati sāla* = March-April, 1773 A. D.	1694 = 1772-73 A. D.	1829 = 1772-73 A. D.
2.	*Ayodhyā-Kāṇḍa*, Folio page No. 192 b	On Sunday (*Ravivāsare*), the third day of the month of *Jaiṣṭa* in the *Vilāyati* year 1181 = May-June, 1774 A. D.	1696 = 1774 A. D.	1823 = 1766 A. D.
3.	*Araṇya-Kāṇḍa* Folio page No. 213 b	On Thursday (*Guravāsare*), the 7th *tithi* (day) in the month of *Aṣāḍha* (i.e., the 7th day of the first fortnight of the month of *Aṣāḍha*) in the *Vilāyati* year 1181 = June-July, 1774 A. D.	1696 = 1774 A. D.	1823 = 1766 A. D.

No.	*The dated portion of the MS.*	*Vilayati era*	*Śaka era*	*Vikrama era*
4.	*Kiṣkindhya-Kaṇḍa*	Lost	Lost	Lost
5.	*Sundara-Kaṇḍa*, Folio page No. 240 b	Corrupt and unintelligble through substitution of original leaves.	do	do
6.	*Laṅka-Kaṇḍa*, Folio page No. 311 b	On Monday (*Somavare*), the 5th *tithi* (day) in the dark fortnight of the month of *Phalguna* in the year 1182 of the *Vilayati sala* = February-March, 1775 A. D.	1697=1775 A. D.	1823=1766 A. D.
7.	*Uttara-Kaṇḍa*	Lost	Lost	Lost

A critical review of the method followed for recording the progressive dates of execution of the manuscript, as can be gleaned from the above tabulation, is interesting on more than one count. To begin with, it will be seen that even when the manuscript was being written in the Midnapore district of Bengal, the writer did not avail himself of the Bengali era as would have heen expected normally under the circumstances. Instead, he adopted the reckoning in the *Vilayati* era which was current in Orissa only.[20] There is, however, only little cause to be surprised about this fact, because, first the era was closely related to the Bengali era, and secondly the district of Midnapore actually marches with the Balasore and Mayurbhanj districts in Orissa. Thus justified on the ground of geographical link, the preference shown in favour of the *Vilayati* era is but one evidence of the regular interchange between the Mahisadal Raj Estate and parts of Orissa in the field of culture and education.

It may be seen from a glance at the chart that there is general agreement between the years recorded in the *Vilayati* era and the *Śaka* era. In the *Bala-Kaṇḍa* even the year in the *Vikrama* era concurs with the other two years. But, curiously enough, in using the *Vikrama* year in the subsequent chapters, the scribe repeatedly made mistakes and could not get the correct years of the *Vikrama* era. This is so probably because of the fact that, by the time the manuscript was being written, the *Vikrama* era was already falling into disuse in eastern India.[21] Generally speaking, it would appear that the copyist was most confident in the reckoning of the date in the *Vilayati* era which, after all,

was available locally. Calculating on this basis, it will be seen that the work of preparation of the bulk of the manuscript from the *Bala-Kaṇḍa* to the *Laṅka-Kaṇḍa* was completed between March-April, 1772 A. D. and February-March, 1775 A. D. Keeping in view the average pace of the progress of the work, we may assume tentatively that the remaining chapter of the *Uttara-Kaṇḍa* was written down not too long after, say, by the end of the year 1775.

THE CARRIER, AND THE FORMAT AND TECHNIQUE OF BOOK-PRODUCTION

It has already been mentioned above that our manuscript is executed on paper. It becomes evident that it is a good quality paper of thick variety with a high degree of ink acceptance and is well serviceable both for writing and artistic purposes. The most significant fact to be observed here is that the paper is not of indigenous origin but of English manufacture, as is borne out from the laid marks as well as the water marks of trade symbols and names of English manufacturers on the papers.[22] No instant explanation is forthcoming as regards the necessity and purpose of using paper of English manufacture in our manuscript. It seems unlikely that the selection had been dictated by any dearth of a regular indigenous supply of good quality paper in Bengal in the 18th century,[23] for, even as late as the 19th century illustrated paper MSS. were being executed on locally available hand-made paper.[24] However, the use of paper of European manufacture in the last two decades of the 18th century has already been noted by scholars.[25] It may be conjectured that since the second half of the 18th century both varieties of paper, foreign-made as well as indigenously produced, were existing simultaneously and side by side. Our manuscript shows that there was little or no inhibition standing in the way of using paper of foreign origin at least in the seventies of the same century. Regarding the source and method of procurement of English paper we may not have to seek far. By the second half of the 18th century, the British trade had already firmly established itself in Bengal and the Raj family of Mahisadal had consistently maintained good working relation with the rising power of the East India Company.[26] Rāṇī Jānakī must have utilised the agency of the foreign trading Company for procuring the required quantity of paper for use in the manuscript.

The importance of paper as the ground material for writing and illustration can hardly be over-exaggerated. Its introduction had brought into existence radical changes in the field of manuscript and book-production. In comparison with palm-leaf which hitherto served as the basic writing and painting material, paper was much more versatile and afforded much bigger working space for

the accommodation of larger composition and greater representation of datails. The earliest extant specimen of illuminated paper manuscripts goes back in date to the beginning of the twelfth century A. D.[27] However, prior to the fourteenth century A. D. they were few and far between, but before long the art caught the imagination of the various provincial Sultanate dynasties, local Hindu rulers and above all, the Mughal emperors. Thanks largely to their eager and active patronage, the production of illustrated paper manuscripts in ever increasing numbers began in different parts of India since the fifteenth century A. D. They were bearing on diverse subjects, some of which were religious while some others were of social, historical or of romantic interest. The cultivation of this art lingered on to the first few decades of the nineteenth century.

From the point of view of format and technique of production, these manuscripts may broadly be divided into two groups. The early paper manuscripts were in the form of horizontal oblong following the old format of the palm-leaf manuscripts, the size of which was conditioned by the natural length and width of the leaves of the palm-tree. Like the palm-leaf manuscripts again, the leaves of the early paper manuscripts were turned on their short axis and were generally kept in order by cords threaded through them; hence they pass by the designation of *grantha.*[28] Subsequently, the Mughals introduced certain new elements. The pages of the Mughal manuscripts were, generally speaking, large, the average approximate size being 26 × 35 cm., and oblong, and were intended to be gathered and held together by sewing along the spine (*Punthi/Poṇthi or Pustaka*). Thus the direction of the pages was vertical as distinct from a traditional Indian *grantha* in which the direction of the pages was usually horizontal. It would be apparent that our manuscript belongs to the former *punthi* category of manuscripts. Its leaves are comparable in size to those of the Mughal manuscripts. Its pages, though not actually sewn together, are oblong with the short side forming the spine—an arrangement which by itself effects the verticality of the manuscript.[29]

TECHNIQUE AND STYLE OF THE PAINTING

In an illustrated manuscript the main focus of attention is invariably drawn towards its pictures. In this respect our manuscript is very rich indeed. Its painted material consists of illuminated borders and actual illustrations of events described in the text. The coloured border occurs on every page framing the written matter and panels of pictures, and is usually comprised of a narrow band contained between ruled lines in black. The narrow band is filled with one colour only which is either red, or yellow or green. At important places, like at the beginning or the closing of a chapter, the borders are designed into varying diagrammatic forms which may or may not have any special significance. It is generally understood that the ornamentation of the border is a means of expression of an impulse towards embellishment which is symptomatic of luxury. In the present instance the illuminated borders serve a two-fold function, viz. to limit the four sides of writing and further to add to the liveliness of the pages and impart an element of unity between the writing and the pictures. D. P. Ghosh seems to believe that the arrangement of the coloured borders is borrowed from the Mughal manuscripts.[30] R. Dasgupta expresses a more assertive opinion and says that "the influence of the Mughal School, if any, can be discerned only in the Hāshiyās or coloured borders around the script area."[31]

There is no gainsaying of the fact that the convention of illuminating the pages of manuscripts with decorative borders was a favourite practice with the Mughal painters, who after having inherited it from their Persian counterparts, popularised the style on the Indian scene. However, it would be worthwhile to point out that the coloured border in this manuscript is far simpler in style and content than the full-fledged margin paintings (*Hāshiyā*) in Mughal productions, which in richness of colour and varied repertoire of patterns, motifs and figures constitute a class by themselves.[32] Therefore, strictly speaking, a search for identicality between the two is rather unwarranted. The most that can be conceded in regard to the extent of indebtedness of our artist, if any, is merely that he received the intimation of the border illumination as a popular practice, assimilated it and made use of it in his own way. Be that as it may, one

hardly fails to notice that the character of the borders is far nearer in style to those of the Bharat Kala Bhavan *Mṛgāvat* and *Laur-Chandā* paintings than their Mughal counterparts.[33]

There are as many as 153 illustrations now surviving in the set. It would seem that there were more of them judging from the folios, some of the originals of which are no longer available. In accordance with the already evolved schema of mediaeval Indian manuscripts, the work of the illuminator and painter was preceded by that of the writer.[34] The scribe left carefully demarcated blank spaces within which the artist had to carry out his task. This feature is made clear from a close observation of the manuscript in which the writing may occassionally be detected as cutting across the frames of panels earmarked for painting (Pls. XIXa-b and Others).

All the paintings are bearing upon the theme of the text, their principal objective being narration. They are judiciously planned and authoritatively integrated with the run of the script. In this regard one cannot but be impressed at once by the marvellous co-ordination of efforts between the scribe and the illustrator. The pictures, however, are of different dimensions and are also shown in a variety of shapes, oblong as well as rectangular. The size and shape of the paintings appear to have been determined arbitrarily, and the painter's approach in this respect clearly marks a deviation from the established convention of mediaeval Indian manuscripts which normally favour uniformity in size and shape of the painting throughout the length and breadth of a manuscript.[35] The artist's deparature from the traditional scheme of order may also be detected in the fact that the illustrations are accommodated at any place on the leaves in accordance with the convenience and requiremment of the narrative[36]. Thus, some cover the entire page, while others occupy the greater part of it. Some again appear in the upper, middle, or lower section of the folios. Sometimes the entire pictorial surface is divided into two or even three compartments—the upper, middle and lower—which are separated by simply designed coloured bands (Pls. III, X, XVIII and Others). On a number of occasions more than one illustrations occupy the same page. In such cases, these are placed separately one below the other with lines of writing filling in the intervening space (Pls. LVb, LXIXa-b).

The technique employed for the execution of the paintings in the manuscript deserves special attention. Fortunately, we have had the opportunity of examining the original material in the first hand which enables us to comprehend within a reasonable measure of definiteness some of the peculiar technical aspects of the painter's craft involved in the execution of the paintings of the series. Of all the materials required by the painter in pursuance of his

work of illustration in a paper manuscript, it is the paper which plays a vital role in that it helps determine many a visual quality like the shape, tone and tenor of the paintings conceived by the artist. It, therefore, behoves that he be particularly attentive in choosing the right kind of the material. We have already noticed above that the English paper which was selected for the present occasion apparently did not give any cause for apprehension to the artist in regard to its serviceability. The extent of his confidence in this matter is best expressed through the fact that he had taken no efforts to smooth or polish the sheets in preparation of the ground for the paintings. There has also been no priming of the surface of the paper. A feeble attempt to priming in white is found in the cases of three illustrations only (Pls. XIVb, XLVIb, LIXa), but, in general, the pictures are executed directly on the rough surface of the paper. By adopting this method the artist apparently had been acting in a manner contrary to the established norm enjoined by convention. The Indian painter is usually very careful in the preparation of the ground for painting. For this purpose, the traditional practice, as evolved over a long period of time, lays down a number of formalities to be observed by the painter such as burnishing and polishing with agate or touch-stone burnisher, and also priming of the surface of the carrier on which the painting is to be executed. All these are required for the reason of overcoming the various limitations of the medium, and also to ensure the smooth running of the painter's tools and even distribution of ink and colours. Some of this method and technique of preparation of the ground for paintings is also enshrined in the various *Śilpa* texts, and the practising artists including those working on manuscript illustrations, have long since been accustomed to adhere to these rules[87]. Viewed against such a situation, the technical procedure adopted by our artist may not be brushed aside as a mere deviation from convention. There appears to be an element of deliberateness in it, and one may aptly be tempted to look upon the procedure as an innovation of the artist's own. However, we refrain from formulating any opinion at this stage, particularly in view of a lack of adequate comparative material on the subject.

On this ground, the painter had at first drawn a preliminary sketch of the composition in very light red. It goes to the credit of the painter that his first sketch itself was fairly accurate and the number of occasions when the lines were required to be altered or erased occurred only infrequently. As and when such corrections became necessary, those were carried out in white paint. Evidence of the first sketch and traces of the modifications subsequently carried out by the artist, which survived the process of wiping, may still be viewed in a number of paintings of the series (Pls. III, IX, XXVa and others). After the

key drawing was over, the painter began with the course of applying colours to fill in the outlined areas. In due course, proper body colours were applied, and colouring of all other details of the painting was finished. This part of the work was performed with a high degree of competence so that the finished colour application looks even and compact even to-day. The painter, however, did not apply any colour in the background. Indeed, he left the paper unprimed and unpainted probably purposefully with a view to providing a white background to the figures painted. After the colours were applied, the final outlining was drawn in black and the contours of each of the component figures and objects in the painting had been delineated with meticulous care.

The painter's palette did not have a wide range of colours, but from the results shown in the paintings it can safely be concluded that he had made best use of his stock. The pigments were either vegetable extracts or came from minerals. The three main colours employed are the three primary colours of blue, red and yellow, in addition to black and white which are also considered as primary colours (*mūlaraṅga*) in ancient Indian *Śilpa* texts. The painter, however, was able to increase to a certain extent the range of colours and could get a variety of tints and shades through a careful combination of them. The white used in our manuscript seems to bave been obtained from white clay or burnt conch-shell, and used rather sparingly for touches of highlights, and as body colour in rare cases (e. g. the body colour of Śiva). For black, the artist used lampblack, the only black pigment universally applied in mediaeval paintings of India. The blue is of two shades, the most useful being the indigo blue, but a lighter tone of it, popularly known as the cobalt blue was derived from diluting it with white. Both the blues had been employed for accentuating certain details of the costume, furniture and architectural setting, etc. For red, the artist chose to apply both red ochre (vermillion red) and Indian red (lac-dye, *alaktaka*, or *lakṣārasa*). The two reds were used as body colour and also rarely in backgrounds. A pink colour (*gaūra-varṇa*/fair colour), which is the complexion of many sages and other important persons, was the result of mixing red with white. The orange was obtained by mixing vermillion red and white, and was used occasionally in background and as body colour. The yellow was yellow ochre and was used as body colour and for a variety of other purposes. The artist had introduced a charming green which was used as body colour, and for the purpose of delineation of the foliage. It was obtained by a careful admixture of yellow and blue. A brown or dark-brown shade was obtained by mixing black or blue with red, white and yellow, and was used as body colour. Indigo mixed with white yields a shade of bluish gray which was

used for the purpose of representation of aspects of nature like the flowing waters of the river.

Regarding the media used by the artist to bring the pigments to the correct consistency for painting and to make them adhere to the ground, we have hardly any means to be certain. It may, however, be recalled that the exudations of the elephant-apple, and margosia, and also gum arabic, properly processed, were being used for long in India as astringent for tempering colours and as proper binding media[38]. A preparation of glue made from tamarind seeds boiled in water was also used in this connection[39]. We may reasonably guess that our artist followed the usual practice in this regard.

While embarking on an analysis of the style of the painting, it may be pointed out at the outset that in a strictly technical sense the paintings can not be designated as miniatures. They are more truly wall paintings in reductionist style. This is evident from the fact that they do not retain the scale of miniatures. Their bold workmanship and the bare surface purposefully left unfinished go against the very compositional principle of miniatures. Furthermore, it will be seen that even when enlarged there is no loss of depth and vibration of colour.

The paintings emerge in fully developed form and as products of a highly perfected style of work. Even a cursory glance at the structure of the paintings clearly establishes the fact. The layout of the pictures shows that they are mainly conceived of horizontally, though in a few cases an emphasis on vertical (Pls. II, IX) or diagonal (Pls. VIIa, XVII, LXXIVa) arrangements may also be noticed. Within its own panel, framed on four sides by coloured borders, the composition is, by and large, compact but the distribution of space therein providing for airy atmosphere is also found as a noteworthy characteristic in a number of illustrations which embellish the latter chapters of the text (Pls. XXXVII, XXXVIIIa-b and others). The figures and objects, distributed over the pictorial area, are knitted together as individual units, but among themselves, they all are appropriately connected in a loose but dynamic relationship which is sustained mainly through vigorous gestures almost mimetic in character. The figures and scenes are two-dimensional and are drawn, in most cases, in direct view. Yet the composition of scenes arranged like a tray filled with forms and figures is not altogether uncommon (Pls. IV, IX and others). Often the compositional scheme provides the figures with decorative and ornamental setting and the vacant space is filled with vegetal or architectural motifs or some other devices. In these cases, the settings are executed in harmony and balance with the colouring and line drawing of the figural treatment. In the matter

of the grouping of figures, the artist seems to have adopted the well-known principle of hierarchical scaling. Accordingly, the most significant or the central character is brought near the centre of the composition with the other figures converging towards it. The main figure also tends to be larger in height than the others. When the principal chracter stands or is seated on one side, other lesser persons occupy another, and it is like a cliche in the present series of paintings that they are shown as standing or seated in a row, endowed with identical gestures and postures.

In respect of the treatment of colour and line, the two basic constituents of the pictorial art's expressive element, it may be seen that the artist has taken no efforts to apply colour shading to suggest volume and modulation. As a result, the pictorial effect of the figures becomes flat and two-dimensional—a feature which represents an already acknowledged universal tendency of the mediaeval Indian painting. This mannerism not withstanding, the artist appears to depend for his effect as much on colours as on lines. The opaque colours applied are vivid but soothing, and harmonious and controlled within lines, the main vehicle of expression. The lines employed are essentially simple and devoid of much complexity, but they are admirably fluent and bold. The breaks in lines are few and far between. The artist introduces a variety of lines, thick or thin, relatively straight or undulating, continuing to some length or short and interrupted. Their function includes description of objects, suggestion of movements, delineation of the texture of trees and foliages, and depiction of the character of the costumes and other decorative and ornamental elements. The figures and scenes, consummated by an interplay of line and colour, are set off against the bare surface of the pictorial area and produce a total effect the like of which is hard to come by in the paintings of the comtemporary period.

Regarding the style of the paintings Ghosh has an interesting observation to make. He says that "the style of the paintings shows a marked variety in the earlier and later groups denoting employment of more than one artist".[40] While the learned scholar is reticent over the grounds of his statement, the internal evidence of the manuscript does not show up the paintings as having linear connection with more than one genre of artistic expression. On the contrary, the paintings in the series seem to reflect that in their mode of expression and technique as also in accent and inflexion, they belong to one and the same style. It may be borne in mind that in a voluminous work like the present set contemplating, as it does, on large scale illustrations, it is extremely

difficult for any artist, however gifted he might be, to sustain a uniform standard of workmanship throughout. Besides, one cannot perhaps rule out the possibility of the artist having been provided with the services of some of his own pupils in the commission. In such an eventuality the pupils' contributions are least likely to deviate from the path of the master's direction and to affect substantially the genre of the paintings initiated by him. There is a probability that the illustrator of the Asutosh Museum copy of the *Ramacaritamanasa* also had addressed himself to his task in collaboration with a number of his own disciples. As a result, some variations in the treatment of the subject come to the fore, arising out of the individual skill and resourcefulness of the artists involved, but the impact is rather peripheral and do not modify the overall character and position of the paintings. The master painter was truly ingenious in his art. He himself had drawn a large number of paintings including the two pictures on the frontispiece and others (Plates I and II, IV, V, VI, VII a-b, VIIIa-b, XXIVa-b, XXVIIa-b, XXVIIIa-b, XXXIVa-b, XXXVa-b, others). These are notable for their powerful drawings, free flowing lines and superior finish—all the elements testifying to his acumen as a painter. But not all the paintings are so highly finished. This fact and a few other details betray the hands of his pupils at work. The reproductions under Plates III, XIXa-b, XXa-b, XXIa-b and others show that the painter had much to improve upon his skill. The drawings in these places are stiff, while the lines become feeble and fidgety. The bodies are short with heads larger than usual. Significantly, the compositions in these places called for frequent corrections and modifications. The performance of another pupil, however, was much better. An artist of calibre, his workmanship as also the arrangement of scenes are markedly different from the earlier illustrations. According to his arrangement, the scenes are laid in narrow horizontal format ; these are also less compact and breathe of an airy atmosphere (Pls. XXXVIIb, XXXVIIIa-b, XXXIXa-b and others).

Portraiture of the human figure and representation of nature

In respect to the representation of human figures, we find that deities, semi-divine personalities, kings, warriors, women of noble birth, and attendants, both male and female, have been delineated. The human figures constitute the main vehicle of the narrative content of the painting and are usually represented elegantly. They are filled with vigorous animation and are involved in action and movement, most of which is expressed through what appears to be almost an over-exaggeration of gestures. The legs are also shown engaged in various kinds of

activities, but compared to the hands which are so evocative of feelings, they are, generally speaking, somewhat languid. As usual in Indian painting there is hardly any variety in the treatment of human bodies. Deities and other well-known personalities are identified by their distinctive complexion and a few other attributes. For example, Rāma is green-skinned and carries a bow and arrows. Brahmā or Śiva are depicted as red or white in complexion and associated with their respective vehicles, the swan or bull. The demons are invariably portrayed as dark skinned. Except for such symbolic use of colour, and the depiction of some figures in association with their now well known attributes, there is little in the bodily features of men and women to distinguish one from the other. This feature is most keenly felt in regard to the delineation of faces which are of the impersonal type. The head is strictly in profile view ; it may be either in left or right profile according to the position of the man or woman portrayed. Bodies are shown in front view or in three-quarter view, while the hips and legs are shown in profile. The individual parts of bodies are delineated clearly. The face is endowed with a sharply pointed nose and small mouth with thin lips. The eyes are lenticular in shape and wide open, and are elongated with collyrium and surmounted by a correspondingly long eyebrow. The white coloured iris has circular black dot of a pupil set in the centre and red spots at two corners. The short neck and elongated lower part of bodies are the two interesting characteristics worthy of note in this connection. In addition to tracing the contour of limbs, the muscular upper part of bodies is indicated by means of a selective use of a few secondary lines which are suggestive of the plains and modulation of the limbs. Angle of elbow and other joints are treated in an angular fashion. The drawing of hands and feet, however, is rather simplicistic.

In the depiction of costumes of both male and female, there is again no bewildering diversity of form and style of attire. Men mostly cover themselves from the waist downward leaving a large portion of the body exposed. The essential part of their dress consists of a tight-fitting lower body garment which extends upto the ankles. The decorative rim of the apparel near the feet and the fashion of wearing it betrays its identity as close-fitting *pyjama* ; it may occur with or without a central fold hanging in the front (Pls. V, VIIIb and others). An accessory costume worn in conjunction with the *pyjama* is a waist-sash with two ends hanging on either side (Pls. V, VI, VIIIb and others). A short and narrow scarf is often thrown across the shoulders with one end hanging in front of and one behind the body. As a gesture of self-submission and as part of an expression of social humility in the presence of august persons, the scarf is taken round the neck and held within folded hands

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(Pls. XXXIVa, LIVa-b and others). Apart from the scarf, the upper part of the body is mostly left bare. Members of the nobility, however, are occasionally dressed in full long sleeved *jama* reaching the ground, The introduction of this piece of costume is interesting for it shows the artist's awareness of the style of dress of the nobility in the 18th century.[41] As an exceptional case, Rāvaṇa wears a pair of trousers and a frock-coat just above the knee (Pls. La, LXIVb, LXVb, LXVIa-b and others). The ascetics are covered with a minimum of clothing in the form of *kaupīna* or *liṅgoṭi* (loin-cloth) which is passed round the waist between the legs and tucked in at the back. The dress of the exile usually consists of a pair of striped shorts.

The main articles of wear for women include a richly coloured *pyjama* and a matching scarf. The *pyjama* reaching the ankle is worn in much the same fashion as men but without a central fold in the front. An interesting feature to be noted in connection with the female costume is that their breasts usually are not respresented and no bodice covers their breasts except on very rare occasions (Pls. XXIIIa, LXIIIb). Instead, a long and narrow scarf which generally matches the pyjama in colour and design, is draped across the breast. The same scarf is also wrapped round the neck and drawn over the head covering the coiffure and forming a sort of veil or wimple (*oḍhnī*). It then hangs over the shoulders (Pls. Ib, II and others). The *oḍhnī* when draped over the back of the coiffure affords a side view of the hair arrangement (Pls. II, V, XIXa and others). Stripes, dot, and cross patterns provide the favourite motifs on the garments of men and women. A notable feature in respect of the articles of dress is that their edges are invariably delineated with double lines with the object of separating the body contours from the raiment (Pls, Ib, V, VI and others).

Both male and female wear their hair very long. The men often gather it at the top of their head and have it tied in a knot and also hanging down the back. In appropriate cases the top-knot is adorned with a band of flowers or a jewelled ribbon. The coiffure of women of higher position is arranged in a neat chignon while women of inferior rank may wear hair flying loose. In general, the men are endowed with beards and moustaches. The beard is sometimes thick and sometimes narrow and is usually pointed at the chin. A peculiarity of the beard is that it is painted in a manner which does not obstruct a side view of the chin. Men and women are not laden with an overload of ornaments but are adorned with a few well-chosen and simple pieces. Kings and princes wear crowns consisting of a graduated series of lanceolated designs. The head-dress of male royal attendants is a turban which is sloping backwards and consists of several folds twisted together and bound by transverse bands.

Women of all classes went about bareheaded except for the wimple referred to above. Both men and women are adorned with ear-ornaments which are usually round, flower-shaped ear-studs (Pls. Ib, II and others). Rāma, however, especially wears an ear-ornament which has a spiral form (Pls. Ib, XXXVIb). The demons wear heavy and extra-large rings piercing the cartilage of the ear (Pls. XXVa). Men and women wear necklaces which at times show a predilection for elaborate workmanship. Asceties living in hermitages occasionally wear necklaces of beads. Not only metal ornaments but flowers too have been used to satisfy the craving for self-adornment. Even most of the ornaments have flower imitations. Women of higher rank wear a large nose ring with a stone strung on it. Both men and women have covered their forearms with bracelets and armlets. The men, however, have use of only one or two bangles, but women wear a broad, flat tube of a bracelet along with bangles. Anklets are worn on the feet by women only. The feet, however, are bare in all cases.

The representation of animal life and of elements of nature or the landscape is of a very limited character. Only a few animals are portrayed. Among these, the monkey, because of its thematic importance, naturally occupies a conspicuous position. Generally speaking, the execution of its figure is spontaneous. It has, however, nothing of the mischievous and restless character that is a monkey. Instead. it is represented only in half-human, half-monkey form. It is brown or dark-brown in skin and has a hairy body which is shown by means of numerous hatching strokes in black. The horse is treated in a decorative manner and is depicted with a pointed nose and with both the forelegs upraised. Other animals and birds like the bull, the swan and the elephant shown in association with their traditional divine riders like Śiva, Brahmā and Indra respectively are also not treated realistically.

The sun and the moon are depicted as a red disc and a white crescent respectively. The sky is painted blue at the top showing the horizon while the lower part of the horizon bounded by wavy black line is represented with wavy gradation of the same colour. The hilly landscape is delineated by a meandering line at the top with the interior filled with white and blue streaks. Sometimes the mountains are covered with a few flowering shrubs standing here and there. The zig-zag course of river waters is represented with the help of a series of undulating lines filled with graded shades of pure indigo, blue and white. Trees are highly stylized and only a few chosen plants and shrubs with green foliage and spangled with red, blue, yellow or white flowers are represented. Trees are often represented with upright trunks which are coloured green, yellow, orange, or red and covered with sinuous lines simulating their

barks. Branches sometimes occur independently and are arching inwards into the composition. Potted plants with straight stems topped by flowers are also shown a number of times. In general, the depiction of the landscape and the flora and fauna is more symbolic than realistic in representation. They are mainly used for decorative purposes and as secondary details accompanying the principal figures in the composition.

The representation of architectural details is negligible. A few arches are seen. These suffice to represent a pavilion or palace and provide the architectural setting to the scenes depicted. Also shown are a number of oval huts and shrines which are drawn in outline only. The few items of interior decoration include single or multi tiered flat thrones or pedestals or couches (the number of tires apparently being determined by the socio-religious status of the individual so seated), some intersting hanging lamps, and a small number of water-ewers and other vessels of domestic utility.

COMPARATIVE ESTIMATE OF THE PAINTING

The analysis so far done of the main characteristics of the paintings gives us a fair idea about the nature and extent of the technical excellence and the power of artistic expression of the painter. We may now take up the task of their appraisal vis-a-vis other contemporary or near contemporary schools of Indian painting. Needless to say that at this juncture it is hardly possible to conceive of the art as being produced wholly in isolation. In accordance with its own statement the *Rāmacaritamānasa* was executed in Midnapore. Here modern research has been able to discern some positive indications of a folk inspired local painting tradition flourishing in the late mediaeval period. Substantiating this claim may be presented a number of painted book covers and scroll paintings found in this place which are of immense value for the study of the tradition[42]. Based apparently on this premise, Ghose has surmised that "the illustrations are undoubtedly the work of local Midnapur artists"[43]. In another place the same scholar concludes that "the paintings of the manuscript by the Midnapur artists are forerunners of the indigenous pat style of Bengal"[44]. Unfortunately, however, the distinctive characteristics of the artistic activity of the district, which supposedly endow it with an individuality of its own, are yet to be known fully and await further investigation. The extant specimens of paintings associated with the tradition so far studied cannot be considered as enough to meet the requirement of adequate comparative material for our purpose. Thus, an investigation into the origin of the art of the present set does not readily make headway in this direction, and it is only through an academic exercise in the nature of a broad based comparative study that one may gain an insight into its rightful place in the history of Indian painting. In this connection, however, it needs to be emphasised that our objective is not to try to tag the set to any particular group of paintings, but to find out the extent to which the elements of other styles are present in its make-up or have been assimilated by it.

It is widely acknowledged that in mediaeval Indian pictorial art the western Indian Jaina paintings and the Mughal miniatures represented the two major trends which exercised profound influence on the development of different

artistic styles around the country. In the seventeenth and eighteeenth centuries certain technical conventions and mannerisms evolved with them tended to become institutionalised and common property of all. The different regional styles had drawn from them in varying degrees in accordance with the nature and extent of contact with either of the sources.

As for the relationship of our paintings with the Mughal miniature, it has already been pointed out above that the manuscript appears to have conformed to certain norms which are brought into common use by the Mughals in India. The most obvious ones amongst these are manifest in the formal features of the manuscript. The large size of the set, the verticality of the folios, and again the mode of gathering them together in the form of a book would recall the corresponding Mughal practices in the field of manuscript-making. According to D. P. Ghosh the arrangement of coloured borders is also reminiscent of the Mughal manuscript paintings, but as has been discussed in the foregoing pages, the connection cannot be established indisputably. Similarly, the manner of wearing tight-fitting lower body garment, the long coat and the turban usually associated with the dress habits of a few members of the royal household as exhibited in the pictures under consideration may at first sight seem to be a part of the legacy of Mughal-Rajput costume, but how far these are derived from the latter is hard to say. In respect of a significant technical formula adopted by the painter, however, his indebtedness to the Mughal convention is at once divulged. It may be noted that he had always kept himself strictly within the bounds of the picture, a trait which is distinctive of the Mughal miniatures[45]. Occassional exceptions to this rule may be found such as when the flagstaff of architectural segments has been allowed to continue beyond the surface of the picture by breaking through the margin. But, more often than not, if the artist wished to continue the scene beyond it, he would simply cut the figures by the margin (Pls. III, VIIIa, XVII and others).

At this stage any effort to prove a historical connection between the present manuscript and the Western Indian paintings is bound to run into difficulties, the primary reason being that at this point of time there was hardly any scope for a direct contact between the two. Nonetheless, certain characteristics, which constitute some of the component elements of the Western Indian style, are frequent features in the paintings of the series. Among these elements may be included the linear treatment of the paintings, the emphatic contour lines in black, and the mode of delineation of certain physiognomical peculiarities such as the short neck, profile face, pointed nose and also the form of the chin. At the same time, quite a few significant details which are distinct from the art tradition of Western India are also clearly discernible in this manuscript. The

very first point to note in this connection is that, unlike the Western Indian paintings in which the major parts of the foreground and background were painted in red as a common practice, our illustrator has put into effective use the natural white of the surface of the paper as the surface of the paintings. Again, the figural type introduced by the Western Indian miniatures is characterised by highly stylised bodies endowed with sharply angular limbs as self-contained components, but such extreme stylisation is much less perceptible here. The elimination of the farther eye also is a departure from the established Gujarati manuscript tradition. The deviation can be seen further in the range of colours in which gold and ultra-marine, the favourite colours of Western Indian miniatures particularly in their opulent period, are conspicuous by absence in this manuscript. The emancipation from the Western Indian tradition can be noted also in respect of the costume, in the representation of nature and again in the treatment of animals. The arrangement of hair, the mode of wearing garments, and the variety of textile patterns are also different. Again, the water is represented by basket patterns in Western Indian specimens, whereas in our case the watery surface is depicted by means of a series of undulating lines filled with graded shades of colours. Similarly, the portrayal of the horse with pointed nose and as galloping with two forelegs upraised is distinct from the generally realistic rendering of the animal in Western Indian tradition with only one foreleg drawn up[46].

In view of the above enumeration of the points of similarities and dissimilarities, it will be clear that the impact of the Western Indian style on the present manuscript should not be exaggerated[47]. D. P. Ghosh, on the other hand, is inclined to discover the influence of the Orissa idiom on this set of paintings. He points out that the figural drawing in combined profile and front view with "the elliptical eyes extended to the ear", is similar in convention to the treatment of the same found in the contemporary palm-leaf and paper manuscripts in Orissa. Moreover, the style in which the scarf over the heads of women is treated as standing out behind the head, affords interesting parallelism with the convention noticeable in the illuminated palm-leaf manuscript of *Amaruśataka* from Mayurbhanja belonging to the sixteenth or seventeenth century[48]. D. P. Ghosh further mentions that the composition of the architectural setting of a royal pavilion complete with towers and fluttering flags (Pls. Ib) also recalls a similar treatment in contemporary Orissan palm-leaf painting[49]. The veteran scholar, however, does not view the art as entirely Orissan in character. He says that instead of the suppleness of Orissan forms the figures are compact and firm. "The strength and vitality of the Orissan style is blended with the suavity of Bengal in this remarkable

series of manuscript paintings"[50]. By first glance, the arguments put forward by Ghosh may appear to be quite cogent and convincing. The assumption is that as a result of close geographical proximity to Orissa, the art produced under the patronage of the Mahisadal Raj Estate almost unwittingly became subject to the influential painting tradition of the adjacent tract through the process of natural cultural contact. The point is further stressed by the adoption in our manuscipt of the Vilāyati era which was prevalent in Orissa. However, leaving aside the question of use of a local era, it will be seen that the suggestion of stylistic resemblances between the Asutosh Museum *Rāmacaritamānasa* and the painting tradition of Orissa does not hold water for long. Because, first of all a number of bodily features typical in Orissan pictorial art, such as the extremely exaggerated chest and waist, the rounded face and twisted hair arrangement resting horizontally behind the head, are conspicuous by absence in the paintings of the current series. Again, the formula adopted in our set of having the edges of garments delineated with double lines separating the body contours from the raiment is unknown in Orissan painting. More importantly, it will become evident from what has been discussed below that both in spirit and form the *Rāmacaritamānasa* illustrations belong to an altogether different order.

As a matter of fact, the present series of paintings are more appropriately to be compared with the *Laur-Chandā* paintings of the fifteenth century, now in the collection of the Bharat Kala Bhavan[51]. The affinity of the two styles is clearly attested by the following points of resemblance :

(1) In both places the paintings exhibit elements of folk treatment. It strikes us that a tendency towards simplification permeates the entire process of execution of the present set of illustrations. During the course of this process, the artist has taken considerable liberty and has also shown a spirit of inventiveness. To begin with, the coloured border is delineated in the form of a single coloured band. The unusual variety of shapes in illustrations and their uninhibited placement on the folios as per requirement of the narrative are suggestive of a new approach on the part of the painter. The use of plain surface of the paper in preference to coloured backgrounds for bright pictorial effect shows his independent mind. The palette's limited range of colours, the thinness of colours applied, and absence of polished finish may also be noticed in this connection. The inclination for simplification is further detected in the less crowded scenes, in the summary treatment of nature, in the elementary means adopted for suggesting a locale, and also in the rendering of costumes. It is also attested by the reduction of formulae employed for dealing with iconographical types. Thus, the figures are saved from being encumbered with all the complex details of poses, number of hands, various types of weapons and

other attributes. Instead, the artist lays stress on a certain degree of informality which is really refreshing.

(2) On both occasions, again, the physical type reveals several common features. An outstanding characteristic of the physical structure of bodies in both places is the elongated lower part of the body. In the treatment of the male figure, the distortion and exaggeration of the chest, a stereotyped convention of the mediaeval painting tradition, is much less pronounced here. Some of the facial features like the shape of the eyes, sharp nose, thin lips and the form of the chin also afford interesting parallelism between the manuscripts. Similarity may be detected in respect of the workmanship of the moustache and beard too. The hands and feet are drawn in the same indifferent fashion both in the *Rāmacaritamānasa* and the *Laur-Chandā*.

(3) In both places again the figures are seated on their haunches at the further side of the throne or cushions or stools. The manner of holding flowers between the thumb and the forefinger is also noteworthy in this connection.

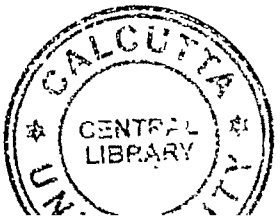
(4) The close-fitting *pyjama* as the lower body garment for both male and female is commonly found in both. The various textile patterns like the stripe, dot and cross marks are usual in both the places. One feature of the female costume is most interesting. In the *Rāmacaritamānasa* manuscript women folk wear *oḍhnī* (wimple) which covers the back of the coiffure but we get a side view of the hair held behind in the form of a bun. Such a mannerism is closely allied to the treatment of the same feature in the *Laur-Chandā*.

(5) The use of pink as body colour is seen in both the places.

(6) The graceful contour lines of bodies in the *Rāmacaritamānasa* illustrations show a kind of treatment which recalls the body contours as seen in the *Laur-Chandā*.

(7) Both are Avadhi manuscripts.

On the basis of the above stylistic affinities it would be reasonable to conjecture that the illustrator of the *Rāmacaritamānasa* manuscript was well versed in the painting tradition which produced the *Laur-Chandā* manuscript of the Bharat Kala Bhavan and that his handiwork represents the continuity of a tradition. Karl Khandalvala and Moti Chandra contend that the *Laur-Chandā* in the Bharat Kala Bhavan was painted in Jaunpur. According to their formulation the place was a great centre of painting in the fifteenth and sixteenth centuries sustained by a group of competent and professional manuscript illustrators. Although it shared some of the significant characteristics of the Western Indian school, it eventually developed an individual style of its own. A number of illustrated manuscripts including Avadhi manuscripts were produced at this centre during its opulent period. Both the types of paintings—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paintings of a high order and those done in a folk style were being collected and brought out from here.[52] It may be argued, however, that the extant copy of the *Rāmacaritamānasa* is separated from the *Laur-Chandā* manuscript by a margin of nearly 300 years, and that much of the vitality and force of the Jaunpur tradition was lost by the end of the sixteenth century.[53] Nonetheless, the specific points, referred to above, affirm that the relation between the two manuscripts was far from being superficial. Nor can the occurrence of features which constitute some of the component elements of the Jaunpur style be explained away merely by stating that our illustrator acquired the necessary knowledge and exprience of the painting tradition of Jaunpur through some illustrated manuscripts from Jaunpur which were available locally to him. It would be only fair to assume that the illustrator had a more organised and deep rooted connection with the Jaunpur tradition. It may be recalled here that according to the local tradition, the feudatory family of the Mahisadal Raj Estate emigrated from Uttar Pradesh. The proficiency in the Avadhi dialect and the use of the Nagari script do indeed seem to lend support to this fact. The likelihood is that the family brought with it its own illustrator, who on his part, carried with him some of the best traits of a still surviving painting tradition of his native country.

Once this contention, for whatever its worth is accepted, it negates the conclusion of Ghosh that "the illustrations are undoubtedly the work of local Midnapore artists"[54]. There is, however, no gainsaying of the fact that the artist was far from ignoring his association with Bengal, the place where he carried out his art. A strong feeling for local provincial idiom may be detected in several details of the painting. Thus, it is found that the structural settings are decorated with eye motifs high up at either end (Pls. Ib, VIIa, XXIIIa and others). The device is widely popular in Bengal[55]. The depiction of arches pointed at the centre is also worth noting in this connection. The portraiture of the horse endowed with pointed upper lip and two forelegs upraised (Pls. VIIIa, XXXIXb) is a usual convention in the later mediaeval painted book covers and scroll paintings found in the eastern region. The composition of Rāma and Lakṣmaṇa, grouped together, standing while charging arrows (Pls. XXXb, XXXIa), compares favourably with that found in the temple terracotta plaques of Bengal in the contemporary period. So also do two other bodily features, viz. the mode of arranging hair tied in a top-knot for menfolk, and the manner of depicting multiple heads, projecting out on either side of the main face and resting on its horizontal as in the case of Rāvaṇa. The practice of delineating the edges of garments with double lines distinguishing the body-line from the drapery may be found in traces in some of the painted book covers from Bankura in Bengal[56].

CONCLUDING REMARKS

To sum up, the present copy of the *Ramacaritamanasa* is of crucial importance in the history of manuscript production in India in the eighteenth century on both the counts of its art content as well as its historical content. Although the foregoing analysis tends to indicate that the art is in the main an offshoot of the painting style of Jaunpur, and further that strains of various schools of Indian miniature painting are combined in the present set, it will not be proper to conclude that it is merely derivative in character. In fact, the diversity in the extent of influence from different sources constitutes only one aspect of the artistic expression evolved in the series. The art has several outstanding features to give it an individual character of its own. The draughtsmanship of the paintings, although simple, reveals the highly developed skill of the painter. The secondary lines employed to convey the impression of plains and modulation of individual features of the body-forms constitute a distinct improvement on the modes of earlier times. Certainly naturalism is not a property here, but the pictures are not inert either and the total effect of the composition carries a sense of dynamic movement. The absence of emphasis on precision of details in the matter of ornamentation has marked a departure with stiff conventionalism and produced an element of bold effect in the paintings which is the very essence of the art. The eighteenth century is generally looked down upon as a period of decay in the cultural tradition and appreciation of art in India[57]. But the most outstanding feature of the paintings in the series is that there is no trace of decadence anywhere as is usually found in the paintings vulnerable to hieratic tradition. The paintings are remarkable for their directness of appeal and their simple yet powerful feeling. The principal fact from which springs much of the strength and vitality of the art seems to be the folk inspiration of the artist who appears to be totally free from the fetters of hieratic formula. Thus the paintings may aptly be regarded as a creative work of art which in perception, sensitivity and liveliness remains the veritable standard-bearer of folk art tradition.

The production of the manuscript was prompted by a desire on the part of the literary minded Rānī Jānakī to possess an illustrated copy of the text

which appealed to her on religious grounds. Judging by the number of folios, and more particularly the large body of paintings, it was an ambitious undertaking, the realisation of which became a sort of achievement for all concerned—the patron on the one hand, and the scribe and the illustrator on the other. Rānī Jānakī was betrothed to the cult of Rāma, and as it usually happens in such cases, the executors were called upon to meet the aesthetic requirements of the patron. Significantly, the selection of illustrations shows a preference for the most popular episodes in the life of Rāma and other spectacular incidents which would evoke immediate response from the common people. It would seem, therefore, that the contemporary attitude towards paintings was concerned more with the propagative and decorative value of the illustrations rather than an aesthetic appreciation of art. It is reasonable to suppose that Ichhārāma Miśra not only wrote the manuscript but also had the charge of overall supervision of its preparation entrusted upon him. His name figures prominently in all the chapters while the painter's name is omitted altogether—a fact which probably suggests an inferior role accorded to the latter in the total achievement. However, there does not seem to have been any lacking in co-operation between the efforts of the two as will be evident from the precise manner of placement of the illustrations on each folio. The executors must also have taken great care in the preparation of their respective materials—a fact which is observable in the fresh appearance of both the writing and the pictures even after the lapse of two hundred years.

REFERENCES

1. There is no unanimity among scholars regarding the exact date of Tulasīdāsa. Raymond Allchin is of the opinion that the poet lived between A.D. 1543 and A.D. 1623, and that the *Rāmacaritamānasa* took about three years to be completed between A.D. 1574 and A.D. 1576. See F. R. Allchin, *Kavītāvalī by Tulsīdās*, (London : George Allen & Unwin Ltd., 1964), pp. 32 ff.

2. *The Holy Lake of the Acts of Rāma by Tulasī Dās*, translatated by W. D. P. Hill, (London : Oxford University Press, 1952).

3. Tulasīdāsa has concluded the story of the *Rāmacaritamānasa* with the coronation ceremony of Rāma after his return to Ayodhyā from exile. In the Rāmāyaṇa of Vālmīki, after Rāma's victory over Rāvaṇa, the story is given another turn and goes on to speak of Sītā's exile, a second test of her chastity and Rāma's ascent to the heavens accompanied by his brothers. Tulasīdāsa has omitted all these tragic incidents of Rāma's life. His principal aim was to establish the victory of the good over the evil—an ideal which emerges in full glory after Rāma's victory over Rāvaṇa followed by the establishment of an ideal kingdom.

4. The area over which Avadhi is spoken includes Oudh, parts of Jaunpur, Mirzapur, Allahabad, and Fatehpur districts of Uttar Pradesh. See G. A. Grierson, *Linguistic Survey of India*, Vol. VI, (Reprint. Delhi : Motilal Banarsidass, 1968), pp, 9 ff.

5. Grierson, G., "Tulasīdāsa—the great poet of Mediaeval India," *Tulasīdāsa : His Mind and Art*, edited by Dr. Nagendra, (New Delhi : National Publishing House, 1977), p. 1.

6. The earliest extant specimens of manuscript illustration in India are found in the illustrated palm-leaf manuscripts which date from the eleventh century A.D. Cf. Karl Khandalavala, "Leaves from Rajasthan", *Marg*, Vol. IV, No. 3, (Bombay, 1950), p. 10; S. K, Saraswati, "East Indian Manuscript Painting," *Chhavi* (Banaras : Bharat Kala Bhavan, 1971, pp. 243-48).

7. Mehta, N. C., *"Studies in Indian Painting"*, (Bombay : D. B. Taraporevala Sons & Co., 1926), p. 127.

8. The Vaiṣṇava monastery at Sadhakbag was a large and fairly well-known establistment in Police Station Jiyagunj in the district of Murshidabad. By first glance it may appear strange that the manuscript which belonged to the Mahisadal Raj Estate should find its way into the possession of Ramdas Aulia.

However, it seems that there was a sort of connection between the Mahisadal Raj family devoted to the Cult of Rāma, and the monastery. Although precise information regarding the nature of relationship is lacking, some later members of the family are actually known to have contributed to the repair of the car of Jagannatha belonging to the monastery. See Ashok Mitra (ed.), *"Paśchimvaṅgera Pūja-pārvana O Melā"* (in Bengali), Vol. II, (Delhi : Civil Lines, The Manager of Publications, 1968), pp. 68—71.

9. A brief notice of the manuscript accompanied by a few illustrations was first published by D. P. Ghosh in an article entitled "An Illustrated Rāmāyaṇa Manuscript of Tulsīdās and Paṭs from Bengal" published in the *Journal of the Indian Society of Oriental Art*, Vol. XIII (Calcutta, 1945), pp. 130—38. In his paper Ghosh has referred to the text both as the Rāmāyaṇa and Rāmacaritamānasa, but the full and proper name of the work has repeatedly been given in the colophons as the *Rāmacaritamānasa.*

10. Folios nos. 225, and 255-56 belonging to the *Kiṣkindhyā* and *Laṅkā-kāṇḍa* respectively are missing. The last couple of pages of the *Uttara-kaṇḍa* are also not available.

11. Ghosh, D. P., *op. cit.*, p. 130.

12. *"The Holy Lake of the Acts of Rāma by Tulasī Das"*, tr. by W. D. P. Hill, *op. cit.*

13. Kṛttivāsa Ojha Mukhati (ca. 1400 A.D.) was an extremely popular poet in Eastern India and the first to adapt the Sanskrit Rāmāyaṇa into Bengali. R. C. Majumdar (ed.), *"The Delhi Sultanate"*, (Bombay : Bharatiya Vidya Bhavan, 1960), p. 511.

14. Ghosh, D. P., *op. cit.*, p. 130.

15. Hunter. W. W., *"A Statistical Account of Bengal"*, Vol. III (London : Trubner & Co., 1876), pp. 206-207 ; O'Malley, L. S. S., *"Bengal District Gazeteers"*, Vol. 26 (Calcutta : The Bengal Secretariat Book Depot, 1911), pp. 202-204. It is learnt that at the time of the Permanent Settlement in 1793, the Estate of Mahisadal was included in the Faujdari of Hijli and was settled with Rānī Jānakī.

16. From inscriptional sources it is gathered that she built a temple of Gopāla at her residence in mauja Garh Kamalpur in Police Station Mahisadal, dated in the year 1779 A. D. She is also credited with the foundation of the Rāmacandra temple at Rambagh in Police Station Mahisadal, dated A.D. 1789. The author is indebted to Shri Tarapada Santra of Bagnan, Howrah for this piece of information.

17. D. P. Ghosh (*op. cit.*, p. 131) says that Ichhārāma Miśra was from Prayaga, but he does not mention any ground for such an assumption.

18. Moti Chandra, *"Jaina Miniature Paintings from Western India"*, (Ahmedabad : Jaina Art Publication Series No. 1, 1949), p. 94 ; S. K. Saraswati, "East Indian Manuscript Painting", *op. cit.*, p. 251.

19. Karl Khandalavala and Moti Chandra seem to believe that in some cases the expression *likhitaṃ* stands both for writing and painting. See K. J. Khandalavala, and Moti Chandra, *"New Documents of Indian Painting—A Reappraisal"*, (Bombay, The Prince of Wales Museum, 1969), pp. 24, 27. It may, however, be pointed out that actually the scribe and the illustrator belong to two separate categories of professionals requiring altogether different sorts of aptitude and proficiency. Is it possible for a skilful painter to expend energy on the much less exciting job of writing a manuscript ?

20. The Vilāyati era originating in A.D. 593 is known to be in use in Orissa and is closely connected with the Bengali era. Cf. L. D. S. Pillai, *"An Indian Ephemeries"* Vol. I, Part I, (Madras : Superintendent, Govt. Press, 1922), p. 54.

21. Bhattasali, N. K., "Determination of the Epoch of the Parganāti Era", *Indian Antiquary,* Vol. LII (Bombay, 1923), pp. 314—20.

22. It shows that the manuscript writer as also the illustrator had little inhibition for availing of the foreign made paper. The quality of the paper used, and the laid marks occurring on it, compare favourably with the kind of paper used by the East India Company in the contemporary period. Cf. *"Extracts from Miscellaneous Revenue Proceeding"*, Vol. I, 1772—75 (The State Archives of West Bengal, Calcutta).

23. Paper of superior quality was a scarce commodity in India only until the fifteenth century, when it was required to be imported from various sources outside the country. However, the situation was vastly improved before long, and thanks to the massive support of the Mughal rule, there was rapid growth of indigenous capacity for paper-making in the sixteenth century. Soon a number of manufacturing centres came up in different parts of India producing different kinds of high grade paper catering to the requirements of several sorts of consumers including those engaged in book production. In Bengal, the Bengali and Serampuri were two well known varieties of paper mentioned along with other important paper producing centres. In Bengal, paper-making also flourished in Murshidabad and Dacca. Cf. Moti Chandra, *Jaina Miniature Paintings from Western India"*, op. cit., p. 73 ; R. Dasgupta, *"Eastern Indian Manuscript Painting"*, (Bombay : D. B. Taraporevala sons & Co, 1972), p. 106.

24. Dasgupta, R., *"Eastern Indian Manuscript Painting"*, *op. cit.*, p. 106.

25. Moti Chandra, *"The Technique of Mughal Painting"*, (Lucknow : The U. P. Historical Society: 1949), p. 99.

26. The district first came under the effective rule of the British in 1760. In that year Mir Kasem concluded a treaty with the East India Company and ceded to it the three districts of Midnapore, Chittagong and Burdwan. A. Mitra, *Census* 1951 *West Bengal. District Handbooks, Midnapore,* (Alipur : West Bengal Govt. Press, 1953), p. 1. On August 12, 1765 the Revenue Administration of Bengal, Bihar and Orissa was assigned to the English Company by the Mughal emperor Shah Alam II. W. W. Hunter, "*Bengal Manuscript Records,* Vol. I, (London : W. H. Allen & Co., 1894), p. 17.

27. Mookherjee, M., "Two Illuminated Manuscripts in the Asutosh Museum of Indian Art", *Journal of the Indian Society of Oriental Art,* Vol. XV, (Calcutta, 1947), pp. 89 ff.

28. Saraswati, S. K., "East Indian Manuscript Painting", *op. cit.,* p. 251.

29. Ray, N. R., "*Mughal Court Painting*", (Calcutta: Indian Museum, 1975), pp. 42-43.

30. Ghosh, D. P., "An Illustrated Rāmāyaṇa Manuscript of Tulsīdas and Paṭs from Bengal', *op. cit.,* p. 130.

31. Dasgupta, R., "*Eastern Indian Manuscript Painting*", *op. cit.,* p. 39.

32. Brown, P., "*Indian Painting under the Mughals*", (Oxford : The Clarendon Press, 1924), pp. 190-91; Moti Chandra, "*The Technique of Mughal* Painting", *op. cit.,* pp. 66 ff.

33. Cf. K. J. Khandalavala, and Moti Chandra, "*New Documents of Indian Painting—A Reappraisal,*" *op. cit.,* Figs. 99, 100, 178 and others.

34. Moti Chandra, *Jaina Miniature Painting from Western India*", *op. cit.,* p. 94 ; S. K. Saraswati, 'East Indian Manuscript Painting", *op. cit.,* p. 251.

35. Moti Chandra, *ibid.,* p. 94; also. S. K. Saraswati, *ibid.,* p. 251.

36. This feature is not without precedence. Cf. Saryu V. Doshi, "An Illustrated Ādipurāṇa of 1404 A.D. from Yoginipur", *Chhavi* (Banaras : Bharat Kala Bhavan, 1971), pp. 386-387.

37. Moti Chandra, "*Jaina Miniature Paintings from Western India*", *op. cit.,* pp. 98 ff. For a general discussion on the method and technique of preparation of the ground prescribed by the *Śilpa* texts, see A. K. Bhattacharyya, "*Technique of Indian Painting*", (Calcutta : Saraswat Library, 1976), pp. 39-44, 97-99.

38. Bhattacharyya, A. K., *ibid.,* pp. 89-90.

39. Mookerjee, A., "*Folk Art of Bengal*", (Calcutta : University of Calcutta, 1946), p. 26.

40. Ghosh, D. P., "An Illustrated Rāmāyaṇa Manuscript of Tulsīdās and Paṭs from Bengal", *op. cit.,* p. 133.

41. For a discussion on the introduction of the usage of *Jama* and its general adoption in India as an official costume, see A. K. Coomaraswamy, *"Catalogue of the Indian Collections in the Museum of Fine Arts, Boston, Part-V, Rajput Painting"*, (Cambridge, MASS. : Harvard University Press, 1926), pp. 26-28.

42. Ghosh, D. P., "Eastern School of Mediaeval Indian Painting", *Chhavi, op. cit.*, pp. 101-02, Figs. 230-31.

43. Ghosh D. P., "An Illustrated Rāmāyaṇa Manuscript of Tulsīdās and Paṭs from Bengal", *op. cit.*, p. 130.

44. *Ibid.*, p. 133.

45. Hajek, T., *"Indian Miniatures of the Moghul School"*, (London : Spring Book, 1960), p. 30.

46. Ghose, D. P., "Eastern School of Mediaeval Indian Painting", *op. cit.*, p. 95.

47. Moti Chandra seems to believe that a number of regional schools in India including Eastern India shared some of the characteristics of the art conventions of Western India. Cf. Moti Chandra, *"Jaina Miniature Paintings from Western India"*, *op. cit.*, pp. 18-19. N. R. Roy suggests, on the other hand, that the linear conception which found its widest expression in western Indian Jaina paintings, represented a mediaeval tendency and had become an "all India property of art conception" in the mediaeval period. See *The History of Bengal* Vol. I, (Dacca : The University of Dacca, 1943), pp. 554—556.

48. Kramrisch, S., "The Hundred Verses of Amaru, Illustrated", *"Journal of the Indian Society of Oriental Art"*, Vol. VIII (Calcutta, 1940), p. 225, Pl. X.

49. Ghosh, D. P., "Orissan Paintings", *"Journal of the Indian Society of Oriental Art"*, Vol. IX, (Calcutta, 1941), Pl. XVI.

50. Ghosh, D. P., "An Illustrated Rāmāyaṇa Manuscript of Tulsīdās and Paṭs from Bengal", *op. cit.*, p. 133.

51. Rai Krishnadas, "An Illustrated Avadhi Ms. of Laur-Chandā" in the Bharat Kala Bhavan, Banaras", *Lalit Kala*, Nos. 1-2, (New Delhi : Lalit Kala Akadami, 1955-56), pp. 66 ff. and pl. E & pl. XVII.

52. Khandalavala, K. and Moti Chandra, *"New Documents of Indian Painting—A Reappraisal"*, *op. cit.*, pp. 23—27, 53—55.

53. *Ibid.*, pp. 110 ff.

54. Ghosh, D. P., "An Illustrated Rāmāyaṇa Manuscript of Tulsīdās and Paṭs from Bengal", *op. cit.*, p. 130.

55. Mookerji, A., *"Folk Art of Bengal"*, *op. cit.*, p. 49.

56. Ghosh, D. P., "Eastern School of Mediaeval Indian Painting", *op. cit.*, Fig. 235.

57. Goetz, H., *"The Crisis of Indian Civilisation in the Eighteenth and early Nineteenth Centuries"*, (Calcutta, University of Calcutta : 1938), pp. 6 ff.

NOTES

Pl. Ia. *Adoration to Śiva.* Cover folio obverse. Size 23.5 cm×18.1 cm.

The composition, a full page illustration, is the first in the manuscript and represents the invocatory verses devoted to the praise of Śiva at the beginning of the text.

Śiva, white complexoined, with moustache, his enormous hair tied in a knot over the head and hanging down the back, is seated in a cross-legged posture (Yogāsana) on a multi-tiered flat pedestal against a red screen. He is two armed; lt. hand holding a kettle-drum and rt. hand a horn trumpet. He wears garland, necklace and a short lower body garment made of tiger-skin. Two snakes appear near his waist. In the front, a male attendant, fair in skin, moustached, with hair tied in a top-knot and flying loose, wearing yellow and black striped pyjama, is standing facing the god with folded hands. The scene is laid against the architectural background of a massive arch expressive of the exhalted position of the Lord. Incidentally the painting suggests that though Rānī Jānakī had professed her faith in the cult of Rāma, she was also revering Śiva along with Rāma.

Pl. Ib. *Adoration to the royalty of Rāma.* Cover folio reverse.
Size 27.5 cm×18.5 cm.

The full page illustration represents the opening verses of the Ādi-Kāṇḍa which are devoted to draw a pen-picture of the greatness of the royalty of Rāma.

Rāma of green complexion, his head topped by a crown, with moustache, his hair falling over lt. shoulder, holding a flower in rt. hand between the thumb and the forefinger and a bow in lt. hand, carrying a quiver over the lt. shoulder, sits together with Sītā on a multi-tiered, flat pedestal. His lt. leg is tucked on the seat and the rt. leg drawn up. He wears a close-fitting, yellow and black striped pyjama, and is adorned with garland, necklace, bracelet, armlet, ear-ring, and finger-ring. On his left, Śitā, yellow in complexion, wearing a red pyjama and a long, blue and red striped scarf, sits with both legs folded. The scarf flowing over the shoulder and round the neck, is drawn over the outlines of her projecting chignon. Her rt. hand holds a flower while the lt. hand grasps a section of the scarf. She wears necklace, bracelet, flowered ear-ring, nose-ring and anklet.

In the front of Rāma, an attendant, presumably Lakṣmaṇa, yellow-skinned, with moustache and crown similar to that of Rāma, wearing garland, necklace, red and blue striped pyjama and waist-sash, his face turned away, is standing, upholding with both hands the royal fan. Below the pedestal, the monkey devotee Hanumāna, brown in skin, sits on the floor in a kneeling posture with folded hands. He looks up towards Rāma, a proper attitude of adoration for a devotee.

The scene is laid inside a massive structure consisting of three towers, each surmounted by a flag-staff with flags fluttering across and beyond the frame in a vigorous manner. The dome-shaped towers form arches, pointed at the centre, from which are hung decorative lanterns, one each over the heads of the figures seated below.

Pl. II. *Vision of Satī.* Folio No. 18a. Size 17.8 cm.×19 cm.

After the failure of Satī's attempt to try the virtues of Rāma, the Lord showed forth his power in part. Thus, she beheld a marvel that all around there was the Lord and all the sages and gods including Śiva, Viṣṇu, and Brahmā were doing him reverence.

The nearly full page illustration organises the scene into three rows of figures. The uppermost row has a sage with moustache and

beard pointed at the chin, kneeling and looking up with folded hands; the Sun in the form of a red disc; Śiva, holding kettle-drum and trumpet; Viṣṇu, four-armed, blue complexioned, wearing red and black striped pyjama; Brahmā, four-armed, red in skin, wearing crown; all seated in identical posture of lt. leg folded and rt. leg drawn up, and the Moon in the form of white crescent. The second row consists of a group of three female divinities, all seated with rt. leg drawn up and lt. leg folded, having identical gestures of the rt. hand held up and lt. hand drawn backwards. At the bottom, depicted at eye level, are Rāma and Lakṣmaṇa, wearing striped shorts, carrying bow and arrows in lt. hand, their rt. hand held up in a gesture of protection, approaching Satī, who is seated on a flat, decorative slab under a flowering tree. Her lt. hand is held up in a gesture of perplexity. Traces of modifications and corrections by the artist may be seen in a number of places, e.g., the figures of Rāma, Satī and Viṣṇu.

Pl. III. *Marriage procession of Śiva.*
Folio No. 29b.
Size 19.6 cm.×17.9 cm.

When all the necessary formalities in preparation to the marriage of Śiva and Pārvatī were completed, the marriage party of the bridegroom comprising of gods, adepts and all kinds of awesome beings who were followers of Śiva, set out in a spectacular procession towards the abode of the Himalayas.

The illustration, covering nearly the full page, depicts the scene in three parts. Simply designed coloured bands serve as the dividing lines between the panels. In the top panel are Brahmā (red complexioned, four-armed and four-faced); Viṣṇu (blue complexioned, four-armed); Indra (yellow skinned with peaked headgear); and another deity, probably Agni (brown complexioned) riding on their respective vehicles of the swan, Garuḍa, elephant and goat. In the middle panel, Śiva, in the centre, riding on his mount, the bull, is in association with a host of awesome beings, his own followers, who in merriment are engaged in various acrobatic exercises. At the bottom, Nārada, in the centre, mounted on wooden rice-pounder and holding a lute, participates in the procession along with other divine or semi-divine beings.

Pl. IV. *The wedding of Śiva and Pārvatī.*
Folio No. 32b.
Size 17.1 cm.×18.2 cm.

At the auspicious hour the wedding ceremony started and Śiva and Pārvatī were led to a splendid altar and the great sages performed the whole ceremony in accordance with the Vedic rites. Then the king of mountains taking her daughter's hand gave her to Śiva. When Śiva took her hand all the gods witnessing the scene rejoiced.

This, again, is a nearly full page illustration, composed in the fashion of a tray filled with forms and figures. The scene depicts a squarish inner pavilion, part of a large stately structure. The pavilion is resplendent with a decorative arch adorned with eye motifs on either side and ornamental lanterns hanging from the ceiling. In the centre a painted vase, holding flame-patterned green leaves edged with red, is placed on a decorative slab. Behind the vase, sprouts a plant with long red stalk topped by a red and white flower. On the left, the Himalayas, red skinned, wearing white pyjama, sits with his daughter in front of him. Pārvatī of yellowish green complexion, wears crown, flowered ear-ring, nose-ring, bracelet, red, dot-patterned pyjama and blue and black striped scarf. On the right is Śiva, white in complexion, his head topped by a crown wearing blue and black striped pyjama. Behind him is a sage, his rt. hand held over the head of the bridegroom in a gesture of blessing.

The inner pavilion is surrounded by alcoves which contain figures of gods, sages, couples, musicians and other beings. They are the witnesses of the marriage ceremony in progress and are endowed with various sorts of gestures and expressions of rejoice on the occasion.

Pl. V. *Manifestation of Rāma and Sītā before Manu and Śatarūpā.*
Folio No. 46a.
Size 15.8 cm.×17.6 cm.

At their old age, Manu and his wife Śatarūpā retired to the seclusion of a forest hermitage with a view to devoting themselves wholly to penance. After long years of austerity, they achieved the fulfilment of their desire which was to witness the spectale of Rāma and Sītā together. The pair also prayed for a son like Rāma. The Lord granted the prayer adding that he himself would take birth as their son in due course.

The painting arranges Rāma and Sītā on the left, and Manu and Śatarūpā on the right. Rāma, green in complexion, moustached, his head topped by crown wearing yellow, cross-patterned pyjama, secured by red and black striped waist-sash, his rt. hand carrying bow, is turned towards Manu, who is fair-skinned and wears blue pyjama with waist-sash. He stands before Rāma with folded hands grasping his scarf which passes round his neck. Behind him, stands his wife also with folded hands. Behind Rāma stands Sītā wearing blue, dot-patterned pyjama and adorned with all kinds of ornaments. On either side are two trees—the left-hand one with brown trunk and branches and green leaves and red and white blossom ; the right-hand one with green trunk and yellow and red patterned flowers.

Pl VI. *Rāvaṇa lifting the mountain Kailāsa.*
Folio No. 54b.
Size 15.5 cm.×18.4 cm.

Once, Rāvaṇa, the king of Laṅkā, desirous of exhibiting his prowess, attempted to lift playfully the mountain Kailāsa, the abode of Śiva and Pārvatī.

Rāvaṇa blue in skin, moustached, his hair flying loose, roaring, kneeling with rt. knee, his lt. foot firmly placed on the ground gathering support and strength, makes a tremendous effort to lift the mountain with his two main hands. The vacant space on either side is filled with the awe-inspiring exhibition of prowess of the demon leader. Above, the mountain, bounded by wavy black lines, is shown in graded shades of blue. On the top of the mountain, is Śiva, white-bodied with reddish highlights, seated cross-legged with his consort of yellow complexion, sitting on his rt. lap. On the left, Nandī, the bull with one front leg drawn up, is looking up towards his master. On either side are flowering trees.

Pl. VIIa. *Rāvaṇa wrestling with Bālī.*
Folio No. 57a.
Size 12.5 cm.×17.3 cm.

Once Rāvaṇa went to conquer Bālī, the monkey-king and spent some time clipped under Bālī's arm.

The scene is laid inside a massive arch decorated with eye motifs on either side. The forceful composition presents the contending figures in diagonal postures. The many-headed Rāvaṇa in yellow, cross-patterned shorts, is grappling with Bālī with his two main hands. The monkey-king, red in skin, wearing green and black striped shorts, grasps the demon leader in the crook of his left arm and attempts to crush him (Rāvaṇa) between his mighty arms.

Pl. VIIb. *The sages collecting blood in preparation to the birth of Sītā.*
Folio No. 59b.
Size 16.5 cm.×17.1 cm.

Sītā's was the instrumental role in bringing about the downfall and destruction of Rāvaṇa. In preparation to the birth of Sītā, the sages cut open their thighs and collected blood in a vessel. Sītā was to be born out of it.

Four sages, yellow, red, and fair in complexion, with moustache and beard, brown hair tied in a top-knot, wearing blue, yellow and green shorts, are standing on either side of a pink vessel supported on a green base. They are cutting open their thighs and collecting their own blood in the vessel.

Pl. VIIIa. *Bhagīratha ushers in the river Ganges.*
Folio No. 75 a.
Size 10 cm.×17.5 cm.

At last, Bhagīratha attained through the power of his penance the descent of the Ganges to the earth. He led the flow of the river, driving in a fast moving chariot.

Bhagīratha, yellow in complexion, his hair tied in a knot over the head and hanging down the back, wearing red and cross-patterned pyjama, holding conchshell and bell, is mounted on magnificent chariot drawn by a pair of horses. He sits in a cross-legged posture and is blowing the conchshell and gazes ahead. The chariot shown with three wheels has a flat base and a sumptuous green upper structure with red and patterned edges, topped by a number of red, fluttering banners tied to flagstaffs. In front of Bhagīratha, stands the charioteer with red skin, in green and black striped pyjama. The two horses, pink and blue skinned, move forcefully with two forelegs upraised. The river waters after having a vertical descent follow the course led by Bhagīratha and are depicted in graded shades of indigo, blue and white, and bounded by wavy red lines.

The composition is unique in concept.

Pl. VIIIb. *The first meeting of Rāma and Sītā*
Folio No. 80 b.
Size 9.6 cm.×17.5 cm.

Rāma and Lakṣmaṇa, guests at the palace of king Janaka, were taking a stroll in the morning in the flower garden. At that same hour, Sītā also came out there, sent by her mother to worship at the shrine of Pārvatī. Thus it happened that Rāma and Sītā came to see each other for the first time in a creeper covered bower and immediately fell in love.

On the right, Rāma. green-bodied, with moustache, hair arranged in a top-knot and bejewelled, in yellow, cross-patterned pyjama and red waist-sash, holding bow in left hand, with quiver placed over the left shoulder, is standing beside a flowering plant and gazing at Sītā. The daughter of Janaka, yellow complexioned, her hair arranged in a neat chignon and bejewelled, wearing red pyjama and scarf, is standing under a flowering tree and looking towards Rāma. She is attended by two companions, red and yellow skinned, in green and pink dresses. Behind Rāma, stands Lakṣmaṇa in red pyjama and looks on.

Pl. IX. *Rāma breaking the bow of Śiva.*
Folio No. 88 a.
Size 18.5 cm.×24.5 cm.

Janaka had declared that he would give Sītā in marriage to anyone who could break the bow of Śiva (*Haradhanu*). Scores of princes tried in vain to lift the bow. When Rāma, the heroism incarnate, was brought to the arena, he easily moved the bow and broke it in two parts.

This full page illustration is composed in the style of a tray filled with forms and figures. The scene is set off against the background of a palace hall containing a central arena and galleries and alcoves on all four sides. In the centre, the tall figure of Rāma, crowned, wearing yellow pyjama with red waist-sash, is standing inside a decorative arch. With the right leg taken a little forward, he is wielding the famous *Haradhanu* in the witness of deities, kings and princes gathered on the momentous occasion. With him is Lākṣmaṇa standing, carrying bow in left hand. At the top panel are seated from the left, Brahmā, four-faced and four-armed; Śiva; Rāvaṇa, ten headed and twenty armed; and two other figures. The four alcoves on either side of the central arena are occupied by the Sun and the Moon and two other figures, composed against blue and orange background. The Sun is represented both as an orange disc and a fair complexioned human form. Similarly the Moon is shown in crescent form as also like an orange bodied human figure. At the bottom panel, there are five figures, seated in a row, their complexion fair, orange, and yellow; the central

figure is endowed with crown, others wear turbans.

Pl. X. *The wedding of Rāma and Sītā.*
Folio No. 103 a.
Size 26.5 cm.×19 cm.

After performing all the social and scriptural rites, the glorious king Janaka gave his daughter in marriage to her lord.

The full page illustration depicts the scene in three panels. The central panel is occupied by the bride and the bridegroom seated face to face with folded hands on either side of a ceremonial vase under a wedding canopy shown with the help of wavy lines filled with graded shades of yellow, pink and red and decorated with tassels. The vase is topped by a garland and green leaves. Sītā is being offered in marriage by Janaka, who sits behind her. Behind Rāma is a priest, fair complexioned, in red pyjama, his right hand held up in a gesture of blessing. At the top panel, eight sages are seated in a row with both legs folded. They have yellow and fair complexion and they wear red and green shorts. At the bottom panel is shown, from left to right, Brahmā, Śiva and five princes—the last three of whom carrying bows are undoubtedly the brothers of Rāmā—Bharata, Śatrughna and Lakṣmaṇa.

Pl. XI. *Rāma crossing the river Ganges.*
Folio No. 140 b.
Size 14.7 cm.×17.1 cm.

From Guhaka's place Rāma went to the bank of the river Ganges and called for a boat, but the boatman would not bring it. He was a devoted person but he wanted first to wash the lotus feet of Rāma before taking him on board. Finally, after washing Rāma's feet, he took the lord and his party across the river.

The picture shows a country boat, painted brown, floating over the waves of the river water, depicted in graded shades of blue. At the prow is the boatman, fair-skinned, with hair tied in a knot over the head and flying loose, wearing yellow pyjama, sitting with both legs folded. Rāma, standing at the very edge of water, is gazing at the boatman. Behind him stand Sītā and Lakṣmaṇa looking ahead. Above, a broad band of blue sky streaked with white.

Pl. XII. *Re-union of Rāma and the residents of Ayodhyā.*
Folio No. 173 a.
Size 19.7 cm.×16.8 cm.

When Bharata went to the Citrakūṭa mountain, he was accompanied by Vaśiṣṭha, the mothers, ministers and other inhabitants of Ayodhyā who wished the well-being of Rāma in exile. Rāma greeted them all cordially and led them to his cottage.

The scene is depicted in three panels. At the top, Rāma with folded hands is standing greeting Vaśiṣṭha who is accompanied by Bharata and Śatrughna. On the left, Sītā and Lakṣmaṇa are seated on two separate slabs under a flowering tree. In the middle panel, on the left are the three mothers, Kauśalyā, Kaikeyī and Sumitrā seated with both legs folded. In front of them a female figure fair complexioned, in yellow pyjama edged with red, is standing under a tree with brown trunks and branches topped by flowers. In front of her, Śatrughna, in red pyjama, sits in cross-legged posture, and looking out. At the bottom are five persons including the charioteer who wears a red turban and long blue and black striped jāmā secured by waist-sash. Behind the charioteer is stationed a chariot with one horse.

Pl. XIII. *Rāma punishing Jayanta, the son of Indra.*
Folio No. 193 a.
Size 24.5 cm.×16 cm.

One day when Rāma and Sītā were seated together, Jayanta, the son of Indra took the form of a crow and foolishly thought to test the might of Rāma. The crow pecked Sītā's foot and flew away. Rāma shot an arrow at the crow. In a panic Jayanta moved from place to place but no one would give him refuge.

At last Nārada sent him back to Rāma and asked him to beg mercy of the Lord.

This full-page reproduction shows varied diagrammatic forms outlining the script and illustration. Rāma, in yellow and black striped shorts, carrying bow and arrows sits with Sītā on a long slab. Blood is oozing out from her injured right foot. Rāma is looking up towards the blue crow which is being chased by the arrow discharged by him. Behind Sītā, stands Lakṣmaṇa in blue and black striped shorts, carrying bow and arrows, gazing upwards.

Pl. XIVa. *Rāma kills Mārīca.*
Folio No. 206 a.
Size 9.2 cm.×16.4 cm.

After Khara and Dūṣaṇa were slain, Sūrpaṇakhā reported the matter to Rāvaṇa, the king of Lankā. He hatched a conspiracy with Mārīca. Accordingly, Mārīca disguised himself taking the form of a deer and lured Rāma to pursue it and thus drew the Lord far away. Then Rāma aimed and shot a fatal arrow; with a fearful cry the deer fell to the ground.

On the right, Rāma in yellow and black striped shorts, carrying a quiver full of arrows, crouching on the left leg, is grasping a bow and aiming an arrow at Mārīca. In front of him, the demon, yellow in skin, with pointed mouth, moustached, his hair flying loose, is emerging from the neck of a brown, spotted deer, holding an arrow in left hand, and turned towards his mortal foe.

Pl. XIVb. *Rāvaṇa's encounter with Jaṭāyu.*
Folio No. 208 b.
Size 10.5 cm.×16.6 cm.

While Rāvaṇa was carrying off with Sītā, Jāṭāyu, the king of birds, heard her grievous moans. Full of fury, he immediately launched an attack on Rāvaṇa but the demon drew his fearful scimitar and cut off the bird's wings. The bird fell to the ground.

Jaṭāyu, the giant of a bird with a human face, moustached and crowned, is attempting to swallow Rāvaṇa seated along with Sītā on the flat surface of the chariot shown with three wheels. Jaṭāyu has blue, red, and green plumage with patches of white. Rāvaṇa strikes the bird hard with a long spear. On either side, flowering plants.

Pl. XV. *Sugrīva enthroned.*
Folio No. 219 a.
Size 17.5 cm.×16.1 cm.

After the death of Bālī, Lakṣmaṇa at the instance of Rāma promptly installed Sugrīva to the throne of the monkey kingdom.

Sugrīva, orange skinned, moustached, his head topped by a crown, wearing yellow, dot-patterned shorts, is seated on a decorative throne with right leg tucked on the seat and left leg drawn up. In front of him stand two monkey attendants in green and yellow shorts, one supporting a royal umbrella and the other waving a fly-whisker. On the right, Lakṣmaṇa in blue and black striped shorts, sits on an equally sumptuous throne and gazing towards his protege. Above, a massive arch painted with blue, yellow and red.

Pl. XVIa. *Rāma and Lakṣmaṇa being abducted by Mahīrāvaṇa.*
Folio No. 281 b.
Size 16.9 cm.×18.4 cm.

At the dead of night when all were fast asleep, Mahīrāvaṇa approached Rāma and Lakṣmaṇa and took away the brothers to the nether region.

Compositionally speaking, this nearly full page painting is interesting in senses more than one. It depicts on either side two monkey guards, brown and dark brown in skin, with their faces turned sideways, their long tails weaving a circular protective shelter for their Lord. It has a cave-like appearance, the the effect of which is further accentuated by the giant figure of Mahīrāvaṇa, dark-brown in skin, standing erect at the centre, carrying Rāma and Lakṣmaṇa in the crooks of his arms and getting away with them. Mahīrāvaṇa is crowned and wears blue and black striped

shorts. The monkeys are accompanied by the bear-king with a blue face and brown body.

Pl. XVIb. *Encounter of Rāma and Rāvaṇa.*
Folio No. 293 a.
Size 17.2 cm.×18.5 cm.

During the course of fighting, Rāma cut off the arms and heads of Rāvaṇa again and again. But the demon was not killed. The throng of heads flew through the sky and as often as the Lord shore off his heads, so often they sprang up innumerable.

On the right, Rāma and Lakṣmaṇa, sharing the same chariot drawn by two horses, are crouching, shooting arrows at Rāvaṇa. The demon king, also riding on a chariot, grips a shield in his right hand, and wields a long spear in the left hand. A garland of heads smeared with blood is assembled around Rāvaṇa. A multitude of Rāvaṇa's arms cut off by Rāma are lying scattered over the ground.

Pl. XVII. *Re-union of Rāma and Guhaka.*
Folio No. 311 a.
Size 19 cm.×18.1 cm.

When Guhaka, the Niṣāda chief, heard that Rāma had arrived, he ran forward in an ecstacy of devotion and fell to his feet.

Guhaka of red complexion, in blue and black striped shorts, is throwing himself to the feet of Rāma who bends over him and keeps his hands on his devotee's shoulders as a gesture of greeting. Rāma is followed by Sītā, Lakṣmaṇa and Hanumāna who are standing, looking on. Two flowering plants, composed diagonally, add to the dynamism of the painting.

Pl. XVIIIa. *Re-union of Rāma with the residents of Ayodhyā.*
Folio No. 315 a.
Size 24.6 cm.×17.4 cm.

When the gracious Rāma saw that everyone was affectionately impatient to greet him, he wrought a miracle. At one and the same moment he became manifest in numberless forms and graciously greeted them all with the greeting due to each.

The illustration, divided horizontally into three panels, shows the figure of Rāma, in the dress of exile, carrying bow and arrows, and adorned with garland, repeated four times in each panel to indicate his meeting with different people at one and the same time.

Pl. XVIIIb. *The child Rāma's play with Kāka Bhuṣuṇḍi.*
Folio No. 341 a.
Size 16.5 cm.×18.7 cm.

Kāka Bhūṣuṇḍi related before Garuḍa his own experience of Rāma's amazing power. When Rāma was a child, Kāka Bhūṣuṇḍi in the form of a little crow used to watch his manifold childish games. Seeing him play like an ordinary child, the crow was perplexed. Then one day the child ran to catch the bird. The crow flew away and Rāma stretched out his hands to seize him; and however far he flew into the sky, there he saw Rāma's arm close behind him.

The illustration divided horizontally into two panels shows at the bottom the blue-bodied crow picking up the food let fall by the child Rāma. In the upper panel the crow is making frantic efforts to fly away from the clutches of a green hand, the limb chasing the bird even in mid-air.

Pl. XIXa. *Trial of the virtues of Rāma by Satī.* Folio No. 17a.
Size 14.2 cm.× 18.6 cm.

Once a deep doubt arose in the mind of Satī, the consort of Mahādeva regarding the greatness of Rāma, which was vouchsafed by Śiva himself. She was unable to find a solution to her problem. Finally, she decided to put the matter to the test. She took the form of Sītā and went forward on that road by which Rāma was coming in the course of his search for his missing wife, abducted by Rāvaṇa. Rāma immediately penetrated Satī's disguise and politely established her true

identity. The adventure left Satī profoundly perplexed and remorseful.

The composition shows Satī and Rāma, both of yellowish green complexion, facing and conversing with each other. The figures are set amidst three flowering trees suggestive of a forest scene. The trees are stylised and very much decorative in appearance. Their long vertical stems serve the purpose of creating compartments for the figures and also introduce a sense of depth. Satī, dressed in red, dot-patterned pyjama, and blue and black striped scarf, wearing necklace, bracelet, flowered ear-ring, nose-ring and finger-ring sits on a low, flat pedestal with the lt. leg tucked on the seat and rt. leg drawn up. The scarf stands out stiffly over her head and affords a side view of her neatly arranged chignon. Her rt. hand grasps the scarf while the lt. hand is held up in a gesture of bewilderment. Rāma, in blue and black striped shorts, his hair tied in a top-knot and flying loose, carrying bow, with quiver over the lt. shoulder, approaches Satī from behind a tree.

Pl. XIXb. *The self-immolation of Satī.* Folio No. 20b.
Size 15.4 cm.×18.1 cm.

As Satī dwelt on what she had done while trying to test Rāma, her heart was torn with grief. A doubt occurred in the mind of Śiva also as regards the propriety of continuing their conjugal affection any further. Finally Satī decided to abandon her existing body. An opportunity came soon. Dakṣa, the father of Satī, was organising a sacrifice in which he invited all the gods except Śiva and Satī who were left out because of an old grudge borne by Dakṣa. Even without an invitation, Satī went to her father's sacrifice against the best counselling of Śiva. Once there, she found no portion of the sacrificial offering allotted to her consort. In grief and in humiliation, she cursed those conducting the sacrifice and consumed her body in the sacrificial fire.

The scene depicts the famous sacrifice of Dakṣa in progress. The fire with curling flames is deposited in an urn with three lobed stand. On the right, Dakṣa, fair in skin, wearing yellow and black shorts, his rt. hand holding a ladle raised towards the fire and making an offering, sits on a flat pedestal. Behind him, his consort, yellowish green in complexion, adorned with crown, wearing blue and black striped pyjama, and narrow scarf, sits on the ground with folded legs and looks on. On the left, Satī, yellowish green in complexion, wearing red, dot-patterned pyjama, and blue and black striped scarf, is seated on the ground facing the fire. Curling tongues of fire are issuing from behind her head. At the top centre, a priest of yellowish green complexion, his hair tied in a top-knot, with moustache and beard pointed at the chin, wearing blue and black striped pyjama, is making an offering to the fire with a ladle. On either side, are two priests with moustache and beard pointed at the chin, wearing loin cloth, assisting the main priest in the performance of the sacrifice.

Pl. XXa. *Nārada's prophecy of the future of Pārvatī.* Folio No. 21b.
Size 12.3 cm.×18 cm.

After sacrificing her life at Dakṣa's place, Satī was reborn as Pārvatī, the daughter of the king of mountains, the Himalayas. Once the sage Nārada betook himself to the house of the Mountain-King and uttered a prophecy that Pārvatī was ordained to be married to Śiva. The sage's words rejoiced the heart of Umā.

On the left, the Himalayas of yellowish green complexion, moustached, adorned with crown, necklace, large ear-ring and finger-ring, wearing dot-patterned pink pyjama and red and black striped scarf thrown round the shoulders, sits with Pārvatī in front of him on a large, flat pedestal. Pārvatī wears blue pyjama and blue and black striped scarf. Facing them is Nārada, seated separately on a flat lotus pedestal. He is fair-skinned, with moustache and beard pointed at the chin, and holds a lute in lt. hand while the rt. hand is

extended towards Pārvatī in a gesture of blessing. In the foreground, the mountainous surface is shown in wavy gradation of blue.

Pl. XXb. *Nārāyaṇa's request to Śiva to marry Umā.* Folio No. 23b.
Size 9.3 cm.×18 cm.

From the time that Satī abandoned her body, Śiva devoted himself to rigorous penance concentrating his mind on Rāma. In this way, a long time passed while his love for the feet of Rāma ever grew greater. Ultimately, the compassionate Rāma manifested himself in the form of Nārāyaṇa and advised him to marry Umā.

On the left, Nārāyaṇa, four-armed, green in complexion, his hair tied in a top-knot and hanging loose down the back, wearing garland, and dot-patterned yellow pyjama, sits on a flat, raised pedestal and is conversing with Śiva, who is gray in skin, and sits on a separate seat in a cross-legged posture. Śiva's vehicle, the bull Nandī occurs behind him.

Traces of modification and corrections may be seen in the figure of Nārāyaṇa.

Pl. XXIa. *Visit of the seven sages to Śiva.*
Folio No. 24a.
Size 9.5 cm.×18.5 cm.

The illustrious seven sages (traditionally they are Marīci, Atri, Aṅgīrasa, Pulastya, Pulaha, Kratu and Vaśiṣṭha) came to visit Śiva who despatched them to the abode of the Himalayas to measure the depth of love of Umā for him.

On the right, Śiva of gray complexion, with moustache and beard, brown hair tied in a knot over the head, wearing black spotted, yellow lower body garment, sits in a cross-legged posture on a two-tier pedestal, and is turned towards the seven sages standing in front of him. The sages, yellow or fair skinned, with or without moustache and pointed beard, wearing shorts, are all standing bent at the knee and invested with identical gesture of the lt. hand drawn up and the rt. hand held near the chest.

Pl. XXIb. *Test of Umā by the seven sages.*
Folio No. 24b.
Size 10 cm.×18.5 cm.

At the bidding of Śiva, the team of seven sages visited Pārvatī for the purpose of testing her devotion to Śiva. When the seers saw Umā, she seemed to them to be austerity herself. The sages tried her in various ways but were ultimately impressed by the steadfastness of her devotion to Śiva.

On the right, Pārvatī, her complexion yellowish green, red hair hanging sideways, wearing dot-patterned, blue lower body garment and red scarf, sits on a flat, raised pedestal in a cross-legged posture and is turned towards the sages standing in a row on the left. The sages, red or yellowish green or fair in complexion, with or without moustache and pointed beard, wearing striped shorts, are standing bent at the knee, all invested with the identical gesture of lt. hand held up and rt. hand kept near the chest.

Pl. XXIIa. *Rati's prayer to Śiva for the restoration of the life of Kāma.*
Folio No. 27b.
Size 10.6 cm.×17.9 cm.

Kāma, the god of love, was employed by the gods to disturb Śiva's contemplation and rouse passion for Pārvatī in his heart. As Kāma endeavoured to achieve the feat, he was consumed by a fierce flame of fire emanating from the third eye of the infuriated god. After the incident, Rati, Kāma's wife, earnestly besought Śiva to relent. His wrath soon appeased, Śiva conceded her the boon that henceforward Kāma would survive only in the bodiless form.

On the left, Śiva, gray complexioned, with moustache, brown hair, wearing dot-patterned, yellow lower body garment, sits on a two-tiered pedestal and is turned towards Rati who approaches him with folded hands. Rati is yellow skinned, adorned with flowered ear-ring, armlet, bracelet, and nose-ring and wears cross-patterned, red petticoat and dot-patterned, blue scarf. Both the figures are

placed under overhanging branches of plants issuing out of the ground. The plants with orange or green stems and containing blue or red flowers add immensely to the feeling of dynamic movement of the painting.

Pl. XXIIb. *Gods led by Brahmā and Viṣṇu visiting Śiva.*
Folio No. 28a.
Size 10.7 cm.×17.9 cm.

After the destruction of Kāma, the gods including Viṣṇu and Brahmā went together to Śiva and obtained his consent to the proposal of his marriage with Pārvatī.

On the left, Śiva, gray complexioned, with moustache and brown hair infested with snakes, wearing garland, cross-patterned, yellow lower body garment, sits cross-legged on a raised pedestal. He is turned towards the visiting team of gods consisting of Viṣṇu and Brahmā who are seated separately. Viṣṇu has green complexion and wears red and black striped pyjama. His lt. hand is extended towards Śiva. Brahmā, four-faced, red in skin, his head topped by a crown, wearing green, cross-patterned pyjama, is looking on. Behind him stands another deity wearing crown and blue and black striped pyjama.

Pl. XXIIIa. *Visit of the seven sages to Parvatī.*
Folio No. 28b.
Size 14 cm.×18 cm.

The seven sages once again paid visit to Pārvatī and were impressed by the steadfastness of her devotion to Śiva.

The scene is laid inside a structural frame consisting of two arches decorated with eye motifs on either side. On the left, Pārvatī, yellow complexioned, wearing unusually a half-sleeved blouse, and blue and black striped scarf, sits on a raised pedestal and is turned towards the visiting sages. The sages, yellow or red in skin, wearing blue or yellow striped or dot-patterned pyjama, are all seated on a large flat pedestal in identical posture with both legs folded. They are also shown in identical gesture with the rt. hand drawn up and the lt. hand held near the chest. In the foreground, the lofty mountain range in which are embedded the stands of the pedestals, is depicted with wavy gradation of blue.

Pl. XXIIIb. *Nārada's prayer to Viṣṇu for the fulfilment of his desire to marry Viśvamohinī.*
Folio No. 41b.
Size 7.9 cm.×17.9 cm.

Viśvamohinī, king Śīlanidhi's daughter, was a charming young maiden. The sage Nārada had an occasion to cast a glance at her and was so aroused by the captivating beauty as to wish to marry the princess. He approached Viṣṇu and prayed for being gifted with the latter's form and features in order to increase his respectability as a suiter.

The painting depicts Viṣṇu and Nārada seated on two separate slabs facing and conversing with each other. On the left is Viṣṇu, blue complexioned, four-armed, his hair tied in a top-knot and adorned with jewelled ribbon, wearing yellow, cross-patterned pyjama. Nārada with moustache and beard, is fair in skin, holds a lute and wears green, cross-patterned pyjama.

Pl. XXIVa. *The svayaṃvara of Viśvamohinī.*
Folio No. 42b.
Size 18.6 cm.×17.9 cm.

A svayaṃvara was invited by king Śīlanidhi with a view to selecting a worthy bridegroom for his daughter Viśvamohinī. In response, countless princes besides Nārada gathered at the court of the king. Under the mysterious power of Viṣṇu, Nārada was revealed as having the face of a monkey. The daughter discarded all, and to the bewilderment of Nārada, selected Viṣṇu who suddenly made an appearance on the scene and received the garland from the hands of the princess.

In the foreground, on the left, king Śīlanidhi, red in complexion, wearing crown, is turned towards a group of three princes seated in a row representing the assembly of

royal potentates on the auspicious occasion. They are endowed with yellow or fair complexioned bodies and handsome features, with hair neatly tied in a top-knot and wearing green, blue or red pyjama. Above, Viśva-mohinī, yellow complexioned, her hair tied in a neat chignon, in red and black striped garments, is standing, offering a garland of flowers to Viṣṇu, who is four-armed, blue in skin and wears red, cross-patterned pyjama. On the left, Nārada, fair in skin, with the face of a monkey, wearing green, cross-patterned pyjama is seated cross-legged and looking on. Behind Viṣṇu stands Garuḍa, the vehicle of the god, with folded hands.

Pl. XXIVb. *Nārada cursing Viṣṇu.*
Folio No. 43a.
Size 9.1 cm.×17.3 cm.

After his disappointing experience at the court of king Śīlanidhi, Nārada became furious with Viṣṇu. He pursued the Lord and caught hold of him while the latter in the company of Viśvamohinī was returning to his abode. There Nārada uttered a curse which enjoined upon the Lord to become incarnate as a man and to suffer from the loss of his wife and further to solicit help from monkeys for the purpose of rescuing his woman. The Lord humbly took the curse on himself and withdrew after begging of Nārada's forgiveness.

The illustration depicits the four-armed Viṣṇu of blue complexion, in red, dot-patterned pyjama, standing facing Nārada who is fair-skinned and holding a lute in the lt. hand. His rt. hand is extended towards Viṣṇu in a gesture of uttering a curse. On the left, Viśvamohinī, yellow-skinned, wearing red, cross-patterned skirt, and blue and black striped scarf, is standing, looking on.

Pl. XXVa. *Brahmā bestowing favour on Kumbhakarṇa and Vibhīṣaṇa.*
Folio No. 53b.
Size 13.1 cm.×18.1 cm.

By a curse of the Brāhmaṇas, Pratāpabhānu, the king of Kekāya, his brother Arimardana, and his minister Dharmarūci were reborn as three demon brothers, Rāvaṇa, Kumbhakarṇa and Vibhīṣaṇa respectively. All three brothers practised various austerities. Brahmā was pleased with their penance and fulfilled all their wishes.

On the left, Brahmā, four-faced and four-armed, red in complexion, wearing crown, garland, yellow, cross-patterned pyjama, riding on swan is turned towards the demon devotees. The bird is white-bodied with bluish highlights and yellow beak and claws. The three demons, blue in skin, crowned, adorned with extra-large ear-ring, clad in red, yellow or pink pyjama secured by waist-sash, endowed with a vicious grin, are standing in a row, slightly bent, with folded hands. The leading figure of Rāvaṇa is ten-headed with the additional collateral heads projecting in two directions on either side of the principal head. He also has twenty hands, but only the two main hands are put into effective use, the extra subordinate hands being drawn merely for the sake of figurative illustration.

Pl. XXVb. *Rāvaṇa's dialogue with Nārada.*
Folio No. 55b.
Size 16 cm.×18 cm.

Rāvaṇa became an invincible conqueror with Brahmā's grace. He subjugated all the countries including the heavens and boasted of his prowess before the sage Nārada.

On the right, Rāvaṇa, blue-skinned with reddish highlights, moustached, wearing yellow, cross-patterned pyjama with waist-sash, carrying weapons, is standing facing Nārada. The sage, fair complexioned, his enormous brown hair hanging down the back, is turned towards Rāvaṇa. His rt. hand clasps a lute while the lt. hand is extended towards the demon king.

Pl. XXVIa. *Discomfiture of Rāvaṇa at the hands of the Amazonion warriors.*
Folio No. 56a.
Size 13.6 cm×17.8 cm.

Once Rāvaṇa made an incursion into the

land of the Amazons. There the warriors caught hold of him and threw him into the sea.

The painting shows Rāvaṇa being hurled upside down into the blue waters of the sea by one of the Amazonion warriors of fierce muscular strength. The Amazon, orange skinned, her hair flying loose, her pointed mouth endowed with a vicious grin, wearing blue and black striped pyjama, leaps out of the water gripping the left leg of Rāvaṇa with both hands. In the foreground, on the right, three Amazons, floating, take their heads out of the water.

Pl. XXVIb. *Rāvaṇa captured at the place of Bali.*
Folio No. 56b.
Size 9.5 cm.×18.8 cm.

Once Rāvaṇa went to the nether world to vanquish Bali, and the children tied him up and put him in a stable. Then the children made game of him and went and gave him a sound drubbing till Bali took pity on him and had him set free.

The illustration shows Rāvaṇa in a state of vexation, his two main hands tied with rope, kneeling with his rt. leg. He is turned towards his young captors who are engaged in a vigorous demonstration of jubilation over their act of valour.

Pl. XXVIIa. *Capture of Rāvaṇa by Bālī.*
Folio No. 57b.
Size 13 cm.×17.4 cm.

The mighty Bālī after overpowering Rāvaṇa held him a captive for some time.

The ten-headed Rāvaṇa, his heads topped by crowns, wearing yellow, cross-patterned shorts edged with red, is kneeling with the right knee; his two main hands are being tied with a rope by Bālī. The monkey-king, his pigtail flying loose, is standing grasping the hands of Rāvaṇa, while his long tail fastens the left leg of the demon.

Pl. XXVIIb. *Rāvaṇa held as captive by Bālī.*
Folio No. 58a.
Size 14.2 cm.×17.1 cm.

The scene, laid inside a decorative arch, shows Bālī, wearing necklace and shorts, reclining on a flat couch, gesturing and gesticulating towards Rāvaṇa who is tied with one of the posts of the bed. He sits on the floor with both legs folded.

Pl. XXVIIIa. *Rāvaṇa captured by Sahasravāhu.*
Folio No. 58b.
Size 13.2 cm.×17.2 cm.

Once Rāvaṇa, flushed with vanity went to Sahasravāhu and became involved in conflict with him. Sahasravāhu saw him and ran and captured him like some strange wild beast. Sahasravāhu brought him home to make a show of him till the sage Pulastya came and had him released.

On the left, Rāvaṇa, blue skinned, his ten heads topped by crown, wearing red, cross-patterned pyjama with waist-sash, sits on the ground with both legs folded. His two main hands are tied to a wooden post with rope. Behind him stands a well built horse also tied to a post, suggestive of the locale where Rāvaṇa is kept imprisoned. Above is a stately arch with a decorative lantern hanging from its pointed centre.

Pl. XXVIIIb. *Sītā reveals herself.*
Folio No. 60a.
Size 11.2 cm.×17.1 cm.

The sages carried the vessel full of blood to the territory of king Janaka. Sītā revealed herself there. King Janaka impressed by the excellence of beauty of the daughter brought her to his palace.

In the centre, Sītā, yellow complexioned, her hair arranged in a neat chignon, in blue and black striped upper body garment, is stepping out of a pink jar which is placed on a green mound. On the left, king Janaka, yellow in complexion, with moustache, crowned, wearing red pyjama with blue waist sash, accompanied by a red-skinned male attendant in green turban

and yellow cross-patterned pyjama, is standing gazing at Sītā with his left hand extended. On the right are two on-lookers with fair and yellow complexion.

Pl. XXIXa. *The birth of Rāma.*
Folio No. 63a.
Size 18.3 cm.×17.2 cm.

Daśaratha, the childless king of Ayodhyā, performed a sacrifice with the object of being blessed with offspring. After the sacrifice he fed his queens with the sacrificial offering. The measure took effect and the wives including Kauśalyā, the principal queen, conceived in due course. Kauśalyā contemplated on the Lord who revealed himself to bless her. Later on, at an auspicious moment Rāma was born to her.

The story is depicted in two panels. The upper panel shows Kauśalyā, yellow in complexion, her hair neatly arranged behind the head, adorned with flowered ear-ring, necklace and bracelet, semi-nude with only a piece of loin-cloth, kneeling with both the knees, embracing a decorative upright pillar and turned to the left, looking up towards Viṣṇu. The god, with green complexion, his four hands holding conch, mace, disc and lotus, wearing red pyjama, sits in cross-legged posture and turned towards the queen. In the lower panel, the scene is laid inside an arehitectural framework consisting of vaulted roof supported by columns on either side. On the left, Kauśalyā, fair-skinned, her hair neatly arranged in a chignon, wearing yellow and black striped pyjama and scarf, sits holding with both hands the green-bodied, baby Rāma. She is being attended by two other females, probably the co-wives of Daśaratha, who are seated with folded legs and looking up towards the child. They are yellow and fair in complexion, richly attired in red and blue garments and adorned with all kinds of ornaments.

Pl. XXIXb. *The miracle of the baby Rāma.*
Folio No. 66 a.
Size 12.5 cm.×17.5 cm.

One day when Kauśalyā had bathed the baby Rāma and put him in the cradle, she went off to attend to her daily worship in the worship room. After the idol was given the offering, she went to the kitchen and when she returned to the worship room she found the baby calmly partaking of the offering. She rushed to the cradle only to find the baby as had been left by her. Greatly puzzled, she went again to the worship room. Rāma smiled at her discomfort and showed her his eternal wonderful form. Then seeing his mother lost in amazement, he once again became a child.

The picture shows, on the right, the green-bodied baby Rāma, wearing yellow and black striped pyjama lying on a decorative bed. Beside the bed, leaning against a column is Kauśalyā standing facing the eternal form of Rāma. She is yellow-complexioned, and wears unusually a red, half-sleeved blouse and blue, cross-patterned lower body garment. Rāma is green-skinned, with moustache, wearing crown, garland, yellow cross-patterned pyjama with waist-sash. His rt. hand carrying a bow is held up over the head while the lt. hand in the gesture of granting protection is extended towards Kauśalyā. On the left, the dome shaped roof of the worship room topped by a flagstaff with a fluttering red flag has a balancing effect with the framework of baby's bed. On the floor are two stools each holding a pile of three vessels presumably containing offerings to the deity.

Pl. XXXa. *Viśvāmitra requesting Daśaratha to send Rāma and Lakṣmaṇa for the suppression of the demons.*
Folio No. 68 a.
Size 14.3 cm.×17.2 cm.

The sage Viśvāmitra dwelt in the forest but the holy retreat became infested with demons. In order to keep the hermitage free from the violent outrages of the demons, Viśvāmitra visited the court of Daśaratha and asked for the assistance of Rāma and Lakṣmaṇa. Daśaratha at first became sorrowful at the thought of separation from his sons but

ultimately agreed to submit Rāma and Lakṣmaṇa at the disposal of the sage.

The illustration shows, on the left, Daśaratha, yellow skinned, with moustache, crowned, wearing blue and black striped pyjama, seated on a highbacked, decorative throne, propitiating the sage with folded hands. Viśvāmitra, fair complexioned, his long brown hair piled high in a top-knot and hanging down the back, with moustache and beard pointed at the chin, wearing only loin-cloth, his rt. hand extended towards the king, sits with both legs folded on a flat multi-tiered pedestal in front of Daśaratha. Interestingly the elevation of the seat of the sage is higher than that of Daśaratha indicating a superior social status of the former. The cliché is quite frequent in the manuscript. Behind Visvāmitra stand the princes Rāma and Lakṣmaṇa carrying bow and arrows. Rāma is green bodied, wearing yellow, cross-patterned pyjama, while Lakṣmaṇa has yellow complexion and wears blue and black striped pyjama.

Pl. XXXb. *Rāma slays the female demon Tārakā.*
Folio No. 68 b
Size 9.9 cm.×17.5 cm.

As Rāma and Lakṣmaṇa went on led by Viśvāmitra, the sage pointed out Tārakā. When she heard them, she rushed up in a rage. Rāma promptly killed her with a single arrow.

The illustration shows Rāma and Lakṣmaṇa in the centre standing on a flat decorative slab in the posture of discharging arrows with the lt. leg firmly placed and rt. leg drawn up. Rāma is actually charging an arrow to a drawn bow. On the left, Tārakā, red skinned, with pointed mouth and rows of sharp teeth, adorned with ear-ring, necklace and bracelet, wearing green and black striped pyjama, struck by an arrow near the lt. shoulder, is half fallen and looking towards Rāma. On the far right, Viśvāmitra, fair in complexion, with moustache, his long hair hanging down the back, wearing yellow, cross-patterneed pyjama is standing, looking on.

Pl. XXXIa. *Rāma's encounter with Mārīca.*
Folio No. 69 a.
Size 14.4 cm.×17.6 cm.

At the hermitage of Viśvāmitra, Rāma encouraged the sages to start performing their sacrifices without fear. When Mārīca and other demons who were opposed to sacrifices heard of it, they made a furious ouslaught on the sages. Rāma overpowered them all and struck Mārīca with an arrow which carried him beyond the sea.

The scene has Rāma and Lakṣmaṇa in the centre, standing on a raised pedestal, engaged in the act of charging arrows to the fully drawn bows. In front of Rāma, Mārīca, red skinned, with moustache and beard, his hair piled high in a top-knot and hanging down the back, wearing blue and black striped pyjama, holding a mace in rt. hand, is leaping up struck by an arrow. Behind Lakṣmaṇa is Viśvāmitra fair in complexion, his hair tied over the head, wearing loin-cloth only, standing, looking on.

Pl. XXXIb. *The salvation of Ahalyā.*
Folio No. 69 b.
Size 14.7 cm.×17.3 cm.

Ahalyā, Gautama's wife was turned into stone by a curse and was patiently awaiting the touch of the lotus feet of Rāma. At the touch of the feet, the penitent wife regained her form and duly praised Rāma with folded hands.

The illustration shows, on the left, Ahalyā, yellow complexioned, clad in red, dot-patterned lower body garment edged with red, and blue and black striped scarf, stepping out of the blue mound of stone. She is looking up towards Rāma and propitiating him with folded hands. Rāma, his rt. leg taken forward and touching the stone, carrying bow and arrows, holds up his rt. hand in a gesture of protection. Behind Rāma, Lakṣmaṇa and Viśvāmitra are standing, looking on.

Pl. XXXIIa. *The sons of king Sagara burnt to ashes by the sage Kapila.*
Folio No. 72 a.
Size 10.7 cm.×17.6 cm.

Once king Sagara of Ayodhyā was perfor-

ming a great horse sacrifice. But the sacrificial horse was taken away stealthily by Indra, king of heavens, who kept it detained at the place of the sage Kapila. The sixty thousand sons of Sagara eventually discovered the horse there. Foolishly they cast aspersion on the sage. The rude treatment of the princes infuriated Kapila who threw a glance at them and burnt them to ashes.

In the centre, a white horse, strongly built and fully caprisoned, is standing in front of the sage Kapila. The sage, white in complexion with reddish highlights, with moustache and beard, his brown hair piled in a top-knot and hanging down the back, wearing yellow, cross-patterned pyjama, sits on a two-tiered raised pedestal gazing in the direction of the princes, who are being consumed with fire. The red and brown heads of the princes are seen dimly against the background of blue smoke and whirling tongues of red flames.

Pl. XXXIIb. *Aṃśumāna's prayer to the sage Kapila.*
Folio No. 72 b.
Size 8.7 cm.×17.4 cm.

When a long time had passed and his sons did not return from their pursuit of the sacrificial horse, king Sagara asked his grandson Aṃśumāna to undertake a search for them. Aṃśumāna immediately set out in quest of them and came to the place of Kapila. He met Garuḍa there and together they went to the sage. They propitiated the sage in various ways and Aṃśumāna learnt all about the destruction of the sons of Sagara and also recovered the horse.

In the centre, the sage Kapila, his complexion white with reddish highlights, with moustache and beard, brown hair piled in a top-knot, wearing yellow, dot-patterned loin-cloth only, sits on a raised pedestal, turned towards Aṃśumāna and Guruḍa who are approaching him with folded hands. Aṃśumāna is yellow complexioned wearing crown and blue and black striped pyjama. Garuḍa, his wings gathered at the back, is brown skinned and wears yellow and black striped shorts. Behind Kapila stands a fully caprisoned, white horse.

Pl. XXXIIIa. *Bhagīratha invoking the favour of Brahmā.*
Folio No. 73 b.
Size 9.7 cm.×17.7 cm.

Bhagīratha, son of Dilīpa and grandson of Aṃśumāna, went to the forest to do penance with a view to letting the river Ganges flow over the ashes of the sons of Sagara. The sacred water was necessary for the salvation of Sagara's sons. By his severe penance Bhagīratha was able to move Brahmā who revealed himself before the king and granted him the fulfilment of his desire.

On the right, Bhagīratha of yellow complexion, his hair tied in a knot over the head and hanging down the back, wearing red pyjama, sits on a flat decorative slab propitiating Brahmā with folded hands. Brahmā, four-faced and four-armed, red in complexion, his head topped by crown, wearing yellow, cross-patterned pyjama with green waist-sash, is riding on a white swan and approaching his worshipper. On either side occur two plants with yellow stems, green foliage and red flowers.

Pl. XXXIIIb. *Bhagīratha's prayer to Śiva.*
Folio No. 74 a.
Size 8.3 cm.×17.3 cm.

Bhagīratha next approached Śiva for facilitating the descent of the Ganges to the earth. Śiva was pleased with his devotion and granted his prayer.

On the right, Bhagīratha, yellow in complexion, his hair tied over the head and hanging down the back, wearing blue and black striped pyjama, sits cross-legged on a decorative slab beside a flowering plant, propitiating Śiva with folded hands. The god, white skinned, with moustache and beard, brown hair piled in a top-knot, holding kettle-drum and trumpet, wearing red pyjama, is approaching his devotee riding on his vehicle

—the bull. A tinkling bell is tied round the neck of the animal. Behind Śiva occurs a tree with brown trunk and branches and green leaves and yellow and red flowers.

Pl. XXXIVa. *Rāma and Lakṣmaṇa arriving at the court of Janaka.*
Folio No. 76 b.
Size 12.5 cm.×17.4 cm.

Rāma and Lahṣmaṇa accompanied by the sage Viśvāmitra came to the city of Mithila, the capital of the kingdom of Videha. There, king Janaka received them cordially.

Janaka, yellow in complexion, with moustache, crowned, bedecked with garland and ear-ring, wearing red pyjama with blue waist-sash and green scarf with red edges thrown round the neck, is standing before Viśvāmitra with folded hands welcoming the sage and his party. Viśvāmitra is fair complexioned, with moustache and beard, hair neatly piled in a top-knot, wearing blue pyjama edged with red, and red and black striped waist-sash. His left hand is extended towards Janaka. Behind the sage are Rāma and Lakṣmaṇa, their right hand raised and left hand carrying bow, standing, looking on. Janaka is accompanied by two courtiers who are similarly receiving Rāma and others with folded hands.

Pl. XXXIVb. *Paraśurāma's challenge to Rāma.*
Folio No. 90 a.
Size 13.4 cm.×17.3 cm.

When paraśurāma, an ascetic of formidable stength, heard the sound of the breaking of Śiva's bow, he was consumed with rage. He came up to Rāma and challenged the prince to meet him in combat and prove his prowess.

On the right, Paraśurāma, white bodied, with moustache and beard, his hair piled in a top-knot, wearing red shorts and green and red waist-sash, is standing facing Rāma. His right hand carrying an axe is extended towards Rāma, who, carrying bow in right hand, raises his left hand in an effort to assuage the anger of the sage. He is followed by Lakṣmaṇa and Janaka who are standing, looking on. Behind Paraśurāma stands a sage, probably Viśvāmitra.

Pl. XXXVa. *Defeat of Paraśurāma at the hands of Rāma.*
Folio No. 94 a.
Size 11 cm.×17.2 cm.

Paraśurāma challenged Rāma to draw his own bow. He was handing over the bow to Rāma when it moved of its own accord and Paraśurāma was dumbfounded. He recognised the power of Rāma and praised him with folded hands.

On the right is Paraśurāma, white in skin, with moustache and beard, in red shorts, holding the usual attribute of an axe in the crook of his left hand, with a quiver full of arrows placed over his shoulder, standing, turned towards Rāma, praising the prince with folded hands. Rāma, holding in his left hand the bow taken away from Paraśurāma, and carrying his own bow and arrows over the right shoulder, is standing facing the sage. His right hand is held up in a gesture of protection. Behind Rāma, are Lakṣmaṇa, Viśvāmitra and Janaka standing, looking on.

Pl. XXXVb. *A messenger from Videha submitting a note to Daśaratha.*
Folio No. 95 b.
Size 10.1 cm.×17.5 cm.

The marriage of Rāma and Sitā having been settled, Janaka promplty despatched a messenger to Ayodhyā to apprise king Daśaratha of all that happened at Videha.

The illustration depicts king Daśaratha, as yellow complexioned, with moustache, adorned with crown, ear-ring, necklace, wearing red pyjama, sitting cross-legged on throne leaning against cushions. He is turned to the right receiving a note from the fair-bodied messenger from Videha. The king is attended by two persons, wearing white and black striped turban and green and red pyjama—one supporting the royal umbrella, the other waving a fly-whisker.

Pl. XXXVIa. *Visit of the sages Vaśiṣṭha and Kauśikī to the court of Daśaratha.*
Folio No. 114 b.
Size 12.4 cm.×17 cm.

In the morning, Daśaratha accompanied by his sons was attending to his duties at the court. Soon after came the sages Vaśiṣṭha and Kauśikī. Vaśiṣṭha gave a religious discourse for the king to listen.

On the left, two sages, fair and brown in complexion, with moustache and beard, brown hair piled in a top-knot, wearing blue pyjama and yellow shorts, are seated face to face with king Daśaratha who is accompanied by his two sons, Rāma and Lakṣmaṇa. The king and his sons are listening to the sages in respectful attention with both hands folded. At the top the blue sky suggests an open air locale for the religious discourse.

Pl. XXXVIb. *Nārada visiting Rāma.*
Folio No. 116 a.
Size 12.4 cm.×17 cm.

Once Rāma was passing his time with Jānakī in the comfort of his own quarters. Nārada bid by Brahmā, found an opportunity in the moment and came up to Rāma to remind him of his duties as an incarnate of Viṣṇu.

The scene is laid inside an arched pavilion. On the left is seated Nārada, fair skinned, with moustache, beard, brown hair piled in a knot over the head, wearing yellow, cross-patterned shorts, carrying a lute in right hand, while the left hand is extended towards Rāma in the course of conversation. Facing the sage, Rāma and Sītā are seated sharing the same slab, paying respectful attention to the sage. Behind them, stands Lakṣmaṇa in blue pyjama edged with red, wielding a fan over the head of Rāma.

Pl. XXXVIIa. *Sumantra taking Rāma in the presence of Daśaratha.*
Folio No. 125 b.
Size 12.1 cm.×17 cm.

On the eve of Rāma's investiture as the heir-apparent to the kingdom of Ayodhyā disaster fell on its royal house. Kaikeyī, the favourite queen of Daśaratha, asked for sending Rāma in exile for fourteen years and the installation of her son Bharata as regent. The king was so dismayed that he could utter no word. He fell to the ground crying once and again. The minister Sumantra fetched Rāma who learnt about the whole situation. Then in order to save his father's disgrace, Rāma agreed to go to the forest and consoled his father in kindly ways.

On the left, Daśaratha is seated on a decorative slab supported by a shaft in an open courtyard adjacent to the quarters of Kaikeyī. He is yellow in complexion and wears blue pyjama with red edges. On a separate seat behind him sits the fair skinned, diminutive Kaikeyī in yellow pyjama and blue scarf. Both are looking up towards Rāma who is standing one step below the seat of the king. Evidently he is engaged in consoling his distraught father. He is followed by Sumantra who is standing, looking on. Sumantra has yellow complexion, and wears blue and black striped pyjama with orange and black striped waist-sash.

Pl. XXXVIIb. *Rāma taking leave of Kauśalyā.*
Folio No. 128 b.
Size 8.3 cm.×17.5 cm.

On the eve of his departure to the forest, Rāma came up to his mother Kauśalyā and prayed for her blessings. Kauśalyā's heart grieved but Rāma consoled her in an appropriate manner.

Kauśalyā, yellowish green in complexion, in blue and black striped pyjama and pink scarf with brown border, sits on the floor with both legs folded, attended by a fair-skinned female, who wears green and black striped lower body garment and blue and black striped scarf. Kauśalyā is looking up towards Rāma who is approaching, bowing before his mother. Above, the architectural framework consisting of arches and furnished with decorative lanterns suggests the quarters of Kauśalyā.

Pl. XXXVIIIa. *Kauśalyā giving consent to Sītā to accompany Rāma to the forest.*
Folio No. 130 a.
Size 10.2 cm.×17.4 cm.

Sītā heard the news of Rāma going to the forest. She desired to accompany her lord and obtained necessary permission from Kauśalyā to that effect.

The scene laid against the background of an arched pavilion shows the two women Kauśalyā and Sītā seated, face to face, with both legs folded, conversing with each other. On the left Kauśalyā of yellow complexion, in blue, spotted pyjama and pink dot-patterned scarf, gazes towards Sītā of yellow skin, wearing pink and dot-patterned pyjama and blue and black striped scarf. The few items of interior decoration include a sprouted vase and decorative hanging lantern.

Pl. XXXVIIIb. *Lakṣmaṇa visiting his mother Sumitrā.*
Folio No. 134 a.
Size 8.9 cm.×17.1 cm.

After long persuation Lakṣmaṇa obtained Rāma's acquiescence to accompany him to the forest. On the eve of their departure, Lakṣmaṇa came up to his mother Sumitrā and prayed for her blessings. Sumitrā was greatly afflicted with grief but restored her calm and advised him regarding proper behaviour towards Rāma and Sītā in the forest.

Lakṣmaṇa of yellowish green complexion, crowned, wearing pink pyjama with blue and black striped waist-sash, carrying bow, approaches his mother with folded hands. Sumitrā, yellowish green in skin, in blue pyjama and pink and black striped scarf, seated with both legs folded on a flat slab supported by a shaft, looks up towards her son. Her female atendant sits hehind her on a separate seat.

Pl. XXXIXa. *Rāma begging leave of the sage Vaśiṣṭha.*
Folio No. 135 a.
Size 14.2 cm.×17.4 cm.

Prior to his departure to the forest, Rāma stood at the door of Vaśiṣṭha. Then he set forth with his blessing.

On the left, the fair-skinned Vaśiṣṭha, with moustache, beard pointed at the chin, his hair piled in a top-knot, bare bodied except for a narrow strip of cloth around the waist, sits cross-legged within a shrine with three lobed arch surmounted by a fluttering blue flag. He looks up towards Rāma bearing an anxious expression in face. Rāma, in yellow shorts and orange and black striped waist-sash, carrying bow and arrows, is standing with right hand extended towards the sage. He is followed by Sītā in pink, dot patterned lower body garment and blue and black striped scarf, and Lakṣmaṇa in pink and black striped shorts. Lakṣmaṇa's right hand is raised over the head holding an arrow while the left hand grasps a bow. He is turning his head away and looking over his shoulder.

Pl. XXXIXb. *Rāma and his party being driven to the forest by Sumantra.*
Folio No. 136 b.
Size 11.8 cm.×17.2 cm.

At the command of king Daśaratha, Sumantra quickly made ready the chariot and begged Rāma to mount on it. The two brothers, Rāma and Lakṣmaṇa, mounted the chariot along with Sītā and set forth after doing mental obeisance to Ayodhyā.

Rāma, Sītā and Lakṣmaṇa are mounted, seated on the chariot drawn by one horse and leaving for exile. Rāma and his wife are gazing ahead while Lakṣmaṇa is turned to the right and looks over his shoulder. Before them stands Sumantra, yellow in complexion, reins in left hand and driving whip in the right. The horse, white in skin and fully caprisoned, is prancing up urged by the charioteer. The chariot, shown with four wheels, has a decorated undercarriage and arched covering over the carriage topped by a flagstaff and banner. Plain orange background.

Pl. XLa. *Guhaka, the Niṣāda chieftain, welcomes Rāma and his party.*
Folio No. 137 b.
Size 17.3 cm.×17.4 cm.

On their way to the forest, Rāma came upon Guhaka, the chief of the Niṣāda tribe, on the bank of the river Ganges. Guhaka prostrated himself before Rāma and made necessary arrangements for the overnight halt of the party at his place.

The illustration is depicted in two panels. The upper panel shows Guhaka of yellow complexion accompanied by a brown skinned follower of his, standing before Rāma in respectful attention. Both are bare bodied except for blue and yellow shorts. Rāma, his right hand extended towards the chief, converses with Guhaka. He is accompanied by Sītā, Lakṣmaṇa and Sumantra. In the bottom panel waits a four-wheeled chariot with three-arched roof drawn by two horses. It is empty presumably after Rāma's disembarkation from it to rest at the quarters of the friendly Niṣāda.

Pl. XLb. *Rāma and others visiting the sage Bharadvāja.*
Folio No. 142 a.
Size 11.5 cm.×16.8 cm.

At Prayāga, Rāma went to visit the sage Bharadvāja. The high sage, with a heart full of joy, blessed him and offered roots and fruit to Rāma, Sītā and Lakṣmaṇa.

On the left, the fair-complexioned Bharadvāja with moustache and beard, brown hair piled in a top-knot and hanging down the back, wearing blue and black striped shorts, is standing, receiving Rāma with both hands joined together. Behind him is a section of the oval hut and in the front a flowering plant. Rāma, Sītā and Lakṣmaṇa are standing respectfully before the sage with folded hands.

Pl. XLIa. *Rāma's arrival at the hermitage of Vālmīki.*
Folio No. 146 a.
Size 10 cm.×16.6 cm.

While in exile Rāma, Sītā and Lakṣmaṇa arrived at the hermitage of the sage Vālmīki who greeted them with utmost respect.

Rāma and his party are approaching the hermitage of Vālmīki and paying respect to the sage with folded hands. The fair-skinned ascetic with moustache, brown hair piled in a top-knot and hanging down the back is standing outside an oval shrine and welcoming his honoured guests with both hands joined together.

Pl. XLIb. *Rāma, Sītā and Lakṣmaṇa with the sages in the Citrakūṭa mountain.*
Folio No. 148 b.
Size 13.3 cm.×16.9 cm.

During the course of their wandering in the forest, Rāma and others arrived at the mountain Citrakūṭa. When the news spread, the sages came there. Rāma prostrated himself before them and the sages gave him their blessing.

On the right, Rāma, Sītā and Lakṣmaṇa are standing, receiving the sages with folded hands. In front of Rāma, three sages, brown, yellowish green and fair in complexion, with moustache, brown hair knotted over the head, wearing green, blue and yellow shorts, are standing in a row endowed with identical gesture of the left hand held up and right hand hanging by the side.

Pl. XLIIa. *Death of Daśaratha.*
Folio No. 153 a.
Size 10.8 cm.×16.9 cm.

After escorting Rāma to the forest, Sumantra returned to Ayodhyā and humbly submitted before Daśaratha the news of Rāma in exile. The king could not endure any more. He fell to the ground in an agony of despair and abandoned his body and entered the abode of the gods.

Daśaratha of yellowish green complexion, in blue and black striped pyjama and orange scarf, sits on a bed leaning against a pair of cushions under an archway. His right leg is folded and left leg stretched out. His hands are thrown up over the head in a gesture of despair. A fair-skinned attendant, with moustache, in orange and black striped pyjama and blue waist-sash and turban, stands behind the king wielding a fly-whisker. Sumantra in orange pyjama is standing near the feet of Daśaratha and reporting.

Pl. XLIIb. *Bharata and Śatrughna visiting Kaikeyī.*
Folio No. 155 a.
Size 10.7 cm.×16.4 cm.

After the death of Daśaratha, Bharata and Śatrughna, step brothers of Rāma, who were away from Ayodhyā, were brought back home and informed about the misfortune which befell on the royal house. Śatrughna was immediately consumed with fury and started beating up Mantharā, the hunch-backed maid of Kaikeyī. The compassionate Bharata, however, released her and the two brothers went to the quarters of Kaikeyī.

On the left, Śatrughna, yellow-skinned, crowned, with moustache, hair flying loose, wearing blue and black striped pyjama with red waist-sash, carrying bow, is trampling over the fallen body of Mantharā. He also pulls her hair and lifts his bludgeon. On the right, Bharata, green complexioned, moustached, in yellow and cross-patterned pyjama and orange waist-sash, is approaching Kaikeyī, who sits inside an arched pavilion supported by columns and topped by fluttering red banner.

Pl. XLIIIa. *Bharata and Śatrughna meeting with Kauśalyā.*
Folio No. 155 b.
Size 7.6 cm.×16.3 cm.

From the quarters of Kaikeyī, Bharata and Śatrughna went to visit Kauśalyā. The two brothers expressed their profound regret over the whole affair and sincerely prayed for her forgiveness. Kauśalyā was kindly to them and treated them with motherly tenderness.

Kauśalyā of yellow complexion, in blue spotted pyjama and scarf, is seated embracing Bharata who sits before her with both legs folded, looking up towards her. Behind him is Śatrughna in red and black striped shorts, carrying bow, standing, looking on. Above, the framework of archway painted with blue and furnished with decorative lanterns.

Pl. XLIIIb. *Funeral of Daśaratha.*
Folio No. 156 b.
Size 10.9 cm.×16.6 cm.

Acting upon the advice of the sage Vaśiṣṭha, Bharata mastered his grief and arranged for the cremation of Daśaratha on the bank of the river Sarayū.

The yellow bodied Daśaratha, in blue and black striped pyjama, with hair hanging loose, is laid to rest on a pile of logs. The pyre is being swallowed by red tongues of flame. On either side of the pyre are four sages and Bharata, Śatrughna and Vaśiṣṭha, standing, watching Daśaratha being consumed by fire.

Pl. XLIVa. *Re-union of Rāma and Bharata.*
Folio No. 172 a.
Size 10.8 cm.×17.2 cm.

Rāma, Sītā and Lakṣmaṇa were residing temporarily in the Citrakūṭa mountain and built a cottage of their own near the hermitage of the sages. Here Bharata came to meet them with the purpose of inducing Rāma to return to Ayodhyā. As soon as the two brothers met, Bharata fell on the ground. Rāma raised him and clasped him to his breast.

On the right, Rāma with knotted hair and Bharata wearing crown, are locked in a tight embrace. Rāma's bow and arrows are kept under a large flowering tree which spreads its branches far and wide. Sītā and Lakṣmaṇa seated under the tree are gazing towards Rāma and Bharata united together. In the far left, a fair-skinned sage sits in cross-legged posture inside an oval hut.

Pl. XLIVb. *Re-union of Rāma and king Janaka of Videha.*
Folio No. 180 b.
Size 15.2 cm.×16.9 cm.

King Janaka of Videha along with his ministers and other dignitaries came to visit Rāma in the Citrakūṭa mountain. Rāma received them with appropriate honour and took them to his cottage.

The illustration depicts the scene in two panels. In the upper panel, king Janaka, yellow in complexion, moustached, crowned, wearing blue and black striped pyjama and pink waist-sash, his right hand extended, approaches Rāma who is accompanied by Lakṣmaṇa and a brown skinned attendant. Janaka is followed by a brown skinned attendant wearing blue turban, and yellow and black striped pyjama and blue waist-sash. Below, three dignitaries from Videha, with turban, and yellow and blue pyjama, are being treated by Lakṣmaṇa and a brown-skinned attendant on behalf of Rāma.

Pl. XLVa. *Bharata installing Rāma's sandals on the throne.*
Folio No. 190 b.
Size 11.5 cm.×16.7 cm.

After visiting Rāma in the Citrakūṭa mountain, Bharata and Śatrughna returned to Ayodhyā with the sandals of Rāma as the twin guardians of people's life. Bharata placed the sandals on the throne and himself began to dwell in strict observance of religious duty.

A pair of wooden sandals are installed on a two-tier flat pedestal supported by a shaft. Supported on the throne is an elaborately decorated umbrella with bent handle. In front of the throne, Bharata, green skinned, his hair piled in a top-knot and hanging down the back, wearing yellow pyjama with blue waist-sash, is standing worshipping with folded hands the symbol of Rāma. Behind him, the brown-skinned Śatrughna, in green pyjama and yellow waist-sash, waves a fly-whisker with his right hand.

Pl. XLVb. *Bharata's penance.*
Folio No. 191 a.
Size 10.8 cm.×17 cm.

After installing Rāma's sandals on the throne, Bharata made a hut of leaves in Nandigrama, and with knotted hair upon his head, and clad in hermit's garb, he devoutly maintained the austere rule of a religious life.

The green-bodied Bharata, with moustache, beard pointed at the chin, wearing yellow shorts, holding rosary in left hand, his bow and arrows kept behind, sits cross-legged on the ground in front of a flowering plant with green, sinuous branches and blue and white flowers. The plant is maintained in a rectangular slab with three lobed base. On the right, is the framework of a shrine with two-lobed aches topped by a fluttering blue banner.

Pl. XLVIa. *Rāma at the hermitage of the sage Atri.*
Folio No. 194 a.
Size 11.2 cm.×16.4 cm.

Once Rāma with Lakṣmaṇa and Sītā came to visit the hermitage of the sage Atri. The sage got up from his seat and greeted them respectfully.

On the left Atri, fair-skinned with moustache, beard and brown hair, in yellow, cross-patterned shorts, is standing, receiving with folded hands, Rāma, Sītā and Lakṣmaṇa who are also doing reverence to the sage with folded hands. Behind Atri is an oval hut painted with blue.

Pl. XLVIb. *Sītā's conversation with Anasūyā.*
Folio No. 195 a.
Size 10.1 cm.×16.6 cm.

At the hermitage of Atri, Anasūyā, the sage's spouse, instructed Sītā in wifely duty.

On the right, Anasūyā, brown in complexion, in blue and black striped pyjama and scarf, is standing outside an oval hut and holding discussion with Sītā in pink and black striped garments. Both the women have their hair arranged in neat chignon and wear a

variety of ornaments. On the ground are laid a few household utensils. On the left, Atri is conversing with Rāma and his brother. On either side are flowering plants.

Pl. XLVIIa. *Lakṣmaṇa slaying the demon Virādha.*
Folio No. 196 b.
Size 12.4 cm.×16.6 cm.

The demon Virādha met Rāma, Sītā and Lakṣmaṇa on the road. Straightway Lakṣmaṇa slew him as he came.

On the right, Lakṣmaṇa, standing with left leg outstretched and right leg bent at the knee, is engaged in the act of discharging an arrow. The demon Virādha with dark brown skin, moustached, wearing yellow, cross-patterned shorts, his head severed from the body, is lying dead on the ground near the feet of Lakṣmaṇa. Sītā in pink and black striped garments is seated on two-tiered altar. Behind Lakṣmaṇa is Rāma standing, looking on. On either side are flowering plants.

Pl. XLVIIb. *Self-immolation of the sage Śarabhaṅga.*
Folio No. 197 b.
Size 9.1 cm.×16.7 cm.

Rāma with his brother and Sītā came to the place where dwelt the sage Śarabhaṅga. The sage was preparing to put off his body. He built a pyre for the purpose, and was only waiting for the arrival of Rāma. As soon as the Lord came, he consumed his body in the sacrificial fire and departed to the heavens.

Rāma, Sītā and Lakṣmaṇa, standing under a flowering plant, are watching the sage Śarabhaṅga being consumed by fire. The fair-skinned sage, dimly visible through red tongues of flame engulfing him, is seated cross-legged on several layers of log-wood, turned towards Rāma.

Pl. XLVIIIa. *Rāma and his party at the hermitage of the sage Sutīkṣṇa.*
Folio No. 198b.
Size 9.3 cm.×16.9 cm.

The sage Sutīkṣṇa, a long-standing devotee of Rāma, learnt about the Lord's arrival and ran with all speed to meet him in person. He clasped Rāma's feet and brought the Lord to his own hermitage.

On the left, the sage Sutīkṣṇa, fair-skinned, with moustache and beard, his hair tied in a knot over the head and hanging down the back, wearing blue shorts, is standing outside an oval hut painted with blue. He is bent near the knee, gratefully receiving Rāma with folded hands. Rāma, towering above the sage, comforts him through embrace. Behind Rāma, Sītā and Lakṣmaṇa are standing, looking on. On either side are flowering plants with green stems and red and white flowers.

Pl. XLVIIIb. *Rāma addressing the sages.*
Folio No. 200 a.
Size 12.2 cm.×16.6 cm.

In the course of his wandering in the forest, Rāma arrived at the hermitage of the sage Agastya. There he addressed a gathering of sages and declared his intention of destroying all the demons who were interfering with the exercises of religious rites by the sages.

Rāma and Sītā are seated on a two-tier slab decorated with geometrical patterns. Behind them, one step below, is Lakṣmaṇa standing, looking on. Rāma raises his right hand and addresses a group of five sages seated in front of him on a lower slab. The sages, yellow and fair in complexion, with moustache and beard, brown hair piled in a top-knot, all seated in identical postures of the right leg folded and left leg drawn up, are looking up towards Rāma. On either side are two flowering plants.

Pl. XLIXa. *Punishment of Sūrpaṇakhā.*
Folio No. 202 a.
Size 10.5 cm.×16.4 cm.

In the Pañcavaṭī forest, Rāvaṇa had a sister Sūrpaṇakhā, vile at heart and venomous as a snake. She became agitated when she saw the two princes. She approached them with passion in heart, but found no response from either of the brothers. Lastly, at a sign from

Rāma, Lakṣmaṇa punished her by cutting off her nose and ears.

On the left Sūrpaṇakhā, dark orange in skin, in blue and black striped pyjama and scarf with red edges, is standing with left hand raised. Her nose is bleeding profusely from the wound inflicted by Lakṣmaṇa who is standing in front of her. Lakṣmaṇa, yellow complexioned, in red and black striped shorts, carried a bow in left hand, and an arrow in right hand which is pointed towards Sūrpaṇakhā. On the right, Rāma sits with Sītā outside an oval hut and looks on. On either side, flowering plants.

Pl. XLIXb. *Rāma's encounter with Khara and Dūṣaṇa.*
Folio No. 204 a.
Size 12.2 cm.×16.1 cm.

Sūrpaṇakhā, hurt by Lakṣmaṇa, made a report of her humiliation to Khara and Dūṣaṇa, the two captains of the demons in the Daṇḍaka forest. They came along with an army to take revenge on Rāma. Rāma sent Jānakī under the care of Lakṣmaṇa to a cave in the mountain and himself met the demons in combat and slew them in a moment.

The scene is depicted in two panels. At the bottom Rāma is sending Sītā accompanied by Lakṣmaṇa to a mountain cave represented by an oval hut painted with blue. At the top panel, Rāma is vigorously engaged in war with Khara and Dūṣaṇa and others. The two demons are blue-skinned, wearing crown, and yellow and black striped shorts. One of them is already a casualty and is lying dead on the ground.

Pl. La. *The abduction of Sītā by Rāvaṇa.*
Folio No. 207 a.
Size 12.5 cm.×16.6 cm.

While Rāma and Lakṣmaṇa were drawn far away by Mārīca disguised in the form of a deer, Rāvaṇa, seeing Sītā deserted, seized the opportunity and approached her in the guise of an ascetic. He seized her in a fury and set her in his chariot and at once drove off along the path of the sky.

Rāvaṇa of blue complexion, his ten heads topped by crown, wearing a pair of pink trousers and yellow, cross-patterned *jāmā*, is furiously driving a chariot abducting Sītā. His right hand wields a long lance while the left hand is clenched in the gesture of holding the reins. The chariot shown with three wheels has a green back and a domed roof surmounted by a red banner, and is drawn by two horses. The blue and fair-skinned horses have broken into a gallop urged by Rāvaṇa. Inside the chariot Sītā sits with folded legs and lamenting. On the far right, is an oval hut painted with blue.

Pl. Lb. *Death of Jaṭāyu.*
Folio No. 209 a.
Size 11.2 cm.×16.7 cm.

Jaṭāyu received mortal injury during his fight with Rāvaṇa. Rāma while pining for Sītā found him lying on the ground. Jaṭāyu informed Rāma of the villainous act of abduction of Sītā by Rāvaṇa and died soon after. By virtue of his good deed he was allowed to go after his death to the realm of Viṣṇu.

Rāma and Lakṣmaṇa in yellow and blue shorts, carrying bow and arrows, are standing under a flowering tree, and watching Jaṭāyu consumed by fire. As red tongues of flame engulf the bird, his life-force is absorbed by Viṣṇu. The four-armed deity in blue and black striped shorts, seated cross-legged, is emerging from the flames and gazing towards Rāma.

Pl. LIa. *Rāma visiting Śabarī.*
Folio No. 210 a.
Size 8.6 cm.×16.7 cm.

During the course of their wandering in the forest, Rāma and Lakṣmaṇa went to the hermitage of Śabarī, who was a woman of low birth but a single-minded devotee of the Lord. When she saw the two brothers arrive, she fell down and clung to their feet. She con-

ducted them to honourable seats and offered them roots and fruits.

Śabarī of yellowish green skin, in blue lower body garments and pink and black striped scarf, standing in front of an oval shrine topped by a banner, is approaching, doing reverence to Rāma and his brother who are seated with both legs folded on a rectangular slab.

Pl. LIb. *Nārada visiting Rāma and his brother.*
Folio No. 212 a.
Size 9.3 cm.×16.5 cm.

From Śabarī's place, Rāma and Lakṣmaṇa went to the bank of the lake Pampā. Nārada went to visit the Lord there. As he prostrated himself, Rāma raised him and held him for a long time clasped to his bosom. Rāma taught Nārada on various spiritual subjects.

Rāma in orange and black striped shorts and Nārada, fair complexioned with moustache and beard pointed at the chin, are held together in embrace near the edge of the lake Pampā; its water is shown in graded shades of blue. Behind them stands Lakṣmaṇa in blue and black striped shorts and looks on. On either side flowering plants—the one on the left is bent over all the three persons.

Pl. LIIa. *Hanumāna meets Rāma in the disguise of a Brāhmaṇa.*
Folio No. 214 b.
Size 7.1 cm.×16.5 cm.

On the hill of Ṛṣyamuka, Rāma met the monkey leader Hanumāna in the guise of a brāhmaṇa. He was sent there by Sugrīva, the monkey king, to enquire about the identity and purpose of the two brothers. Hanumāna, however, soon recognised the Lord and fell to his feet.

On the left, Hanumāna in the disguise of a brāhmaṇa, yellow in complexion, with tufts of hair tied in a loop, wearing sacred thread, and white lower body garment, is approaching Rāma and his brother who, in red and blue striped shorts, are standing, conversing with him. On either side are decoratively treated plants with orange stems, green leaves and yellow flowers.

Pl. LIIb. *Hanumāna paying homage to Rāma.*
Folio No. 215 a.
Size 9.1 cm.×16.6 cm.

As soon as Hanumāna recognised the Lord, he assumed his natural form, and offered to serve as Rāma's servant.

Hanumāna, orange-skinned, with hairy body and blue mouth, is standing before Rāma and his brother with legs bent at the knee, expressing his servitude with folded hands. Rāma and Lakṣmaṇa are standing, raising their right hand in a gesture of blessing. On the right, a potted plant rises in a crinkly pattern and is topped by a green flower.

Pl. LIIIa. *Rāma's friendship and alliance with Sugrīva.*
Folio No. 215b.
Size 13.4 cm.×16.9 cm.

At the initiative of Hanumāna, an alliance was established between Rāma and Sugrīva, the monkey king in exile. Hanumāna mounted both the brothers on his back and brought them before Sugrīva who greeted them with reverence.

Hanumāna, in blue and black striped shorts, carrying Rāma and Lakṣmaṇa on his shoulders, is crouching on his right leg, crossing the mountain with vigorous strides. He is presenting the two brothers before Sugrīva and a fellow monkey, who are dark brown and orange in skin. They are waiting on the mountain slope and receiving the princes with folded hands. In the foreground the mountainous region outlined by bold black line is depicted with graded shades of blue.

Pl. LIIIb. *Rāma slaying Bālī.*
Folio No. 217 b.
Size 17.1 cm.×16.9 cm.

The terms of agreement between Rāma and Sugrīva envisaged that the former would restore the lost kingdom of Sugrīva after

killing his elder brother Bālī. In return Sugrīva was to help rescue Sītā. Thus reinforced, Sugrīva approached Bālī and challenged him for a duel. During the course of a fight that followed, Rāma, kept hidden behind a tree, killed Bālī with an arrow.

The incident is depicted in two panels. At the top is shown the two monkeys, orange and brown skinned, vigorously engaged in a fight. One of them, crouching on the left leg, catches hold of the right leg of the other who, in his turn, showers blows over the head of his opponent. On the right, Rāma and Lakṣmaṇa are standing behind a tree, watching the proceedings and waiting for an opportune moment. In the bottom panel, Bālī of orange complexion, is fallen on the ground struck by an arrow. He is gazing ahead towards his foe. Sugrīva, brown-skinned is standing behind him and gesticulating. On the right, Rāma crouching on the left leg is discharging an arrow from behind a tree. Lakṣmaṇa standing behind is looking on.

Pl. LIVa. *Lakṣmaṇa's threat to Sugrīva.*
Folio No. 221 b.
Size 10.1 cm.×16.5 cm.

After securing his throne with the help of Rāma, Sugrīva became neglectful of Rāma's mission thereby incurring the displeasure of the Lord. Rāma despatched Lakṣmaṇa to make a show of strength before the monkey king and force him to act quickly. As bid by Rāma, Lakṣmaṇa threatened Sugrīva of dire consequences. The threatening proved effective and the terrified monkey king promised to take necessary action immediately.

Lakṣmaṇa, in blue and black striped shorts, carrying bow and arrows, his right hand held up, is seated on a two-tier slab and gazing towards Sugrīva who is standing, bowing his head before him. Sugrīva is preceded by Aṅgada who is also doing reverence to Lakṣmaṇa. Sugrīva has come down from his two-tier throne equipped with a royal umbrella with bent handle.

Pl. LIVb. *Sugrīva and Aṅgada meeting with Rāma.*
Folio No. 222 a.
Size 12.1 cm.×16.4 cm.

Sugrīva and Aṅgada led by Lakṣmaṇa came to see Rāma. Sugrīva begged forgiveness for so long neglecting his duty and promised to act quickly for the search of Sītā.

Aṅgada and Sugrīva followed by Lakṣmaṇa are approaching bowing their heads before Rāma who is seated on a square slab. Rāma raises his left hand in an expression of benignity towards the monkey king. In the foreground the rocky region is depicted in graded shades of black and blue.

Pl. LVa. *The fall of Lakṣmaṇa.*
Folio No. 262 a.
Size 15.4 cm.×17.6 cm.

One day, Lakṣmaṇa and Meghanāda, son of Rāvaṇa, were fighting hand to hand with utmost fury. Meghanāda struck Lakṣmaṇa in the breast with his fierce lance. Smitten by the lance, he fell insensible. Then Hanumāna carried him to Rāma who seeing the condition of his younger brother was grieved sore.

Rāma, his monkey allies and Vibhīṣaṇa, their hands held up beating against the forehead, are lamenting over the grievous injury of Lakṣmaṇa. Rāma, in yellow and black striped shorts, sits on the ground with both legs folded, holding Lakṣmaṇa with his right hand. Lakṣmaṇa struck by a lance which pierces his body near the chest, sits leaning against his brother. A monkey with orange skin sits before him grasping the handle of the weapon. Above, the sky is depicted in graded shades of blue.

Pl. LVb. *Encounter of Hanumāna with Makarī and Kālanemi.*
Folio No. 263a.
Size 14.2 cm.×18 cm.

For the purpose of treating the injury of Lakṣmaṇa, Hanumāna was asked to collect a medicinal herb from a distant mountain. He

set off without delay. Meanwhile, Rāvaṇa despatched Kālanemi to stop Hanumāna. Accordingly Kālanemi assumed the disguise of an ascetic living in a hermitage and received Hanumāna cordially singing praises of Rāma. He directed the monkey to a nearby stream for a bath. There Hanumāna had an encounter with a female crocodile (makarī), really a nymph under curse and slew her. She assumed her celestial form and exposed the true identity of the ascetic. Hanumāna returned to the hermitage and killed Kālanemi in a fight.

This is a nearly full-page reproduction showing the twin adventures of Hanumāna represented in two separate panels with the written matter filling in the intervening space. In the upper panel, a stream with blue waters descends from above and moves forward horizontally. Swimming in the water is a giant crocodile from the mouth of which is stepping out a female form of yellow complexion, in green and black striped shorts. She is entreating Hanumāna with folded hands. The monkey, his left leg submerged in water, and crouching in right leg, is in a violent attitude of attack. In the lower panel, Hanumāna in white and black striped shorts and Kālanemi with brown skin, moustache and beard are engaged in a fierce fight near the entrance of a cavern.

Pl. LVIa. *Hanumāna struck by Bharata.*
Folio No. 263 b.
Size 10.4 cm.×17.9 cm.

On his way back to Laṅkā, Hanumāna carrying a section of the mountain which contained the medicinal herb required for the treatment of Lakṣmaṇa, was flying over Ayodhyā. Bharata mistook him for a demon and struck him with an arrow. Hanumāna fell to the ground after losing consciousness.

On the left, Hanumāna in green and black striped shorts, carrying a large, blue crag over his head, is about to fall on the ground, bearing the injury of an arrow on the left side of his chest. He is gazing towards Bharata, who is standing on a pedestal, still holding a bow in left hand, while his right hand is extended towards Hanumāna. On the right is a crinkly flowering plant.

Pl. LVIb. *The wound of Lakṣmaṇa being repaired by Suṣeṇa.*
Folio No. 265 a.
Size 14.5 cm.×17.7 cm.

When Hanumāna returned to Rāma's camp with the medicinal herb, Suṣeṇa, the physician, who was fetched from Laṅkā, promptly prepared the necessary medicine and applied it to the wound of Lakṣmaṇa. Thus Lakṣmaṇa's life was restored and Rāma affectionately embraced his brother.

The scene is depicted in two panels divided horizontally. At the bottom, Rāma, with bow and arrows tied over his shoulder, sits on a slab with both legs folded, holding his injured brother. In the front, the brown-bodied Hanumāna is grasping, pulling out the handle of the lance embedded in the body of Lakṣmaṇa. Suṣeṇa, orange-skinned, his tuft of hair tied in a loop, is busy preparing the required medicine. On the left lies a large piece of black and blue rock containing a variety of herbs brought by Hanumāna. The upper panel shows Lakṣmaṇa followed by Suṣeṇa, Vibhīṣaṇa and Hanumāna standing with folded hands, paying reverence to Rāma who extends his right hand in an expression of benignity.

Pl. LVIIa. *Rāvaṇa solicits Kuṃbhakarṇa to fight with Rāma.*
Folio No. 265 b.
Size 9.7 cm.×17.6 cm.

Having suffered several reverses at the battle-field at the hands of Rāma, Rāvaṇa approached his brother Kuṃbhakarṇa, known for his brutal strength, to fight with Rāma. Kuṃbhakarṇa in order to meet his end at the hands of the Lord, acceded to the request of Rāvaṇa.

The scene laid inside a massive arch shows Rāvaṇa, in yellow *jāmā* and green and black striped waist-sash, seated with both legs

folded, persuading Kumbhakarna to meet the challenge of Rāma. Kumbhakarna, blue-skinned, moustached, crowned, wearing yellow cross-patterned pyjama with green waist-sash, assures Rāvaṇa of his co-operation. On either side, are two attendants, orange in skin, wearing green and black striped *jāmā*.

Pl. LVIIb. *Vibhīṣaṇa meets Kumbhakarna in the battle-field.*
Folio No. 266 a.
Size 9.5 cm.×17.6 cm.

When Kumbhakarna marched out to the battle-ground, Vibhīṣaṇa ran forward and explained to him the futility of war against Rāma. Kumbhakarna however, took a fatalistic view of the war and went on to fight.

On the right, Kumbhakarna, crowned, in yellow and black striped pyjama carrying bow and arrows and a sword, is standing turned towards Vibhīṣaṇa, with both hands extended towards his brother in a gesture of goodwill and blessing. Vibhīṣaṇa with a scarf thrown round his neck, is standing in polite attention with folded hands. Behind him, Rāma, Lakṣmaṇa and Hanumāna are standing, looking on.

Pl. LVIIIa. *Rāma kills Kumbhakarna.*
Folio No. 268 b.
Size 20.2 cm.×17.5 cm.

Kumbhakarna of great brutal strength created havoc among Rāma's army. Finally he came up to Rāma. The Lord cut off his limbs and then severed his head from the trunk and also cut the trunk in two pieces.

The incident is shown in two panels covering nearly the full page. At the top, the blue-skinned, decapitated body of the giant Kumbhakarna is about to fall on the ground. The severed head, topped by a crown, and smeared with blood is lying on the floor. Rāma, his right leg drawn up, engages an arrow to be shot at the demon. Behind him stand Lakṣmaṇa and a monkey hurling a rock at the demon. In the lower panel, Nārada, orange-skinned, with moustache and beard, hair tied over the head, holding a lute in right hand, is singing praises of Rāma for his remarkable feat. Rāma, full of humility, is standing before him with folded hands. Behind him are Lakṣmaṇa, Vibhīṣaṇa, and Hanumāna standing, looking on.

Pl. LVIIIb. *The Snake-arrows of Meghanāda.*
Folio No. 269 b.
Size 10.8 cm.×18.2 cm.

One day Meghanāda began to fight with Rāma. He shot Snake-arrows (*Nāgapāśa*) at Rāma, and Rāma got entangled in the serpents' coils. However, Rāma promptly freed himself with the help of Garuḍa, the carrier of Viṣṇu, who killed and devoured all the snakes.

The incident is represented in two panels divided horizontally. The upper panel shows Rāma, his bow and arrows thrown to the ground, standing, entangled in serpents' coils. On either side of him are Lakṣmaṇa, Vibhīṣaṇa, the monkey allies and the bear standing in a state of vexation. At the bottom, Garuḍa, his wings tucked at the back, is doing reverence to Rāma with folded hands. On either side are Lakṣmaṇa and Vibhīṣaṇa and the monkey allies standing, looking on.

Pl. LIXa. *The sacrifice of Meghanāda being destroyed.*
Folio No. 270 b.
Size 9.8 cm.×17.5 cm.

Meghanāda was performing a sacrific with a view to securing his triumph over Rāma. But Lakṣmaṇa was sent from Rāma's camp to disrupt the proceedings of the sacrifice. Lakṣmaṇa accompanied by some valiant monkeys invaded Meghanāda and upset the whole of his sacrifice.

Meghanāda, yellow skinned, in blue pyjama, is seated cross-legged on a raised pedestal in front of sacrificial fire. He is being attacked from the front and from behind. In his front, a brown-skinned monkey holding a long pole is engaged in the act of extinguishing the fire. An orange-skinned monkey attacks him from behind, kicking at

him and pulling his hair. On the left, Lakṣmaṇa carrying bow and arrows, is standing, watching the destructive acts of his companions.

Pl. LIXb. *Lakṣmaṇa kills Meghanāda.*
Folio No. 271b.
Size 14.9 cm.×17.6 cm.

When his sacrifice was destroyed, Meghanāda rushed forward in a paroxysm of fury and began to fight with Lakṣmaṇa in manifold disguises. Ultimately Lakṣmaṇa struck his foe full in the breast and killed Meghanāda.

Lakṣmaṇa, in blue and black striped shorts, crouching on his left leg, mightily shoots an arrow at his foe. The body of Meghanāda, his head and legs cut off, still gripping bow, is standing grotesquely. The severed head smeared with blood, his crown thrown out, is lying on the ground. Behind Lakṣmaṇa, two monkeys are vigorously hurling rocks at the demons. Above, the sky outlined by black wavy lines is represented with graded shades of blue.

Pl. LXa. *Sulocanā lamenting over the death of Meghanāda.*
Folio No. 273 b.
Size 8.2 cm.×18.4 cm.

After Meghanāda was killed, his severed hand came up to his wife Sulocanā. She began to lament profusely. Meanwhile, a female companion provided the hand with a chalk which wrote down a message singing praises of Lakṣmaṇa and stating that the head had gone to Rāma.

On the left, the severed hand of Meghanāda holding a piece of chalk is writing down a message on the ground in the presence of Sulocanā seated with folded legs on a flat slab. She is yellow in complexion, wearing blue and black striped pyjama and red and black striped scarf, and bedecked with necklace, bracelet and bangles. She is being attended by female companions standing on either side of her. Above, a series of decorative arches.

Pl. LXb. *Sulocanā conversing with Rāvaṇa.*
Folio No. 274 b.
Size 9.8 cm.×18.3 cm.

Sulocanā was going to the cremation ground along with the sacred hand of her husband. Rāvaṇa came there and Sulocanā began lamenting about her fate before him.

Sulocanā of yellow complexion, in red lower body garment and blue and black striped scarf, accompanied by a fair-skinned female companion, was proceeding towards the cremation ground. In front of her is the severed hand of Meghanāda smeared with blood. On the left Rāvaṇa, blue complexioned, in yellow *jāmā*, sits cross-legged on a blue, flat pedestal, gazing towards Sulocanā and consoling her.

Pl. LXIa. *Sulocanā begging the severed head of Meghanāda from Rāma.*
Folio No. 278 a.
Size 14.7 cm.×18.4 cm.

Sulocanā stricken with grief came up to Rāma and prayed to him for taking possession of the severed head of her husband.

On the left, Sulocanā of yellow complexion, in yellow and black striped lower body garment and blue scarf, is standing with folded hands, turned towards Rāma, seated on a high altar painted with blue. He carries bow and arrows in left hand, while the right hand is extended towards Sulocanā. Near the feet of Rāma lies the severed head of Meghanāda. Behind Rāma, Lakṣmaṇa, Hanumāna and Vibhīṣaṇa are standing, looking on.

Pl. LXIb. *Cremation of Meghanāda.*
Folio No. 279 a.
Size 14.3 cm.×18.5 cm.

Sulocanā along with her hasband's body mounted on the funeral pyre with the object of self-immolation. Rāvaṇa, weeping, lit the pyre of his son.

Sulocanā along with the body of Meghanāda is mounted on the pyre made out of a pile of log-wood painted with blue, red, and pink. The bodies are dimly seen through the red tongues

of flame. In front of the fire, Rāvaṇa, his right hand extended towards the fire, is standing, watching the bodies being engulfed in fire. Behind him stands a fair-skinned attendant.

Pl. LXIIa. *Rāvaṇa soliciting help from Mahīrāvaṇa against Rāma.*
Folio No. 280 a.
Size 13.3 cm.×18.7 cm.

After the death of Meghanāda, Rāvaṇa came up to Mahīrāvaṇa in the nether world and related to him the whole story of his conflict with Rāma. Ultimately, he asked Mahīrāvaṇa to kidnap Rāma and Lakṣmaṇa and keep them confined in the nether region.

On the right, Rāvaṇa, seated in a cross-legged posture on a multi-tiered, flat pedestal, urges Mahīrāvaṇa to help him win over Rāma. Mahīrāvaṇa, blue in skin, crowned, wearing yellow and black striped pyjama with blue waist-sash, is standing in front of Rāvaṇa with folded hands. Behind Mahīrāvaṇa, is a Śaiva shrine containing the *Liṇga* symbol of the deity installed on a pedestal.

Pl. LXIIb. *Hanumāna searching for Rāma and Lakṣmaṇa.*
Folio No. 282 b.
Size 11.5×17.7 cm.

After Rāma and Lakṣmaṇa were abducted, Hanumāna, bid by the bear-king, set forth in search of them in the three worlds. He was walking past a tree where dwelt a vulture couple. Hanumāna overheard their conversation and gathered that Rāma and Lakṣmaṇa were kidnapped by Mahīrāvaṇa who intended to sacrifice the two brothers before the Goddess.

The painting shows that two gray birds, the vulture couple, perched at the top branches of a flowering plant, are busily engaged in preparing a blue nest sheltered between the branches of the plant. Beneath the plant is Hanumāna, crouching, listening stealthily and attentively to the conversation of the couple. The plant with a stepped, decorative base, has green foliage and red and yellow flowers.

Pl. LXIIIa. *Makaradhvaja being overpowered by Hanumāna.*
Folio No. 283 b.
Size 8.6 cm.×18.8 cm.

Hanumāna went to the palace of Mahīrāvaṇa in the nether world where Rāma and his brother were kept in confinement. Makaradhvaja, the son of Hanumāna, who was serving as gate-keeper there, forbad him to enter into the palace. Hanumāna overpowered him and tied his hands with his own tail.

The painting divided into two equal registers, shows on the left an arched gateway with a decorative lantern. In the adjoining register is shown Makaradhvaja, brown in skin, his two hands tied with his own tail, his face turned away, kneeling before Hanumāna who is standing, gazing towards his son, with his right hand extended in a gesture of blessing.

Pl. LXIIIb. *Hanumāna in the presence of the Goddess.*
Folio No. 284 a.
Size 9.3 cm.×19 cm.

With a view to reaching the shrine of the Goddess, Hanumāna resorted to a ruse. When the gardener came out to pluck flowers, he assumed a tiny form and kept himself concealed inside a flower and thus was carried to the Goddess. The flower was offered to the Goddess and Hanumāna immediately revealed himself. As he touched the Goddess, she promptly entered into the earth and Hanumāna himself assuming the form of the Goddess stood there.

The goddess Kālī of blue complexion, four-armed, crowned, bedecked with necklace, ear-ring, bracelet, anklet, and a garland of heads, wearing red, half-sleeved blouse, and yellow shorts, holding in one hand a severed head, standing over the prostrate figure of her consort, Śiva, is shown against the red background of her shrine with three-lobed arch, topped by a blue, fluttering banner. Touching her feet is the brown-skinned Hanumāna kneeling on both legs. A fair complexioned

worshipper, in yellow and black striped pyjama and scarf, is standing, paying homage to the Goddess with folded hands.

Pl. LXIVa. *Mahīrāvaṇa slain.*
Folio No. 285 b.
Size 24.5 cm×18.5 cm.

In due course, Mahīrāvaṇa brought out Rāma and Lakṣmaṇa with a view to sacrificing them before the Goddess. But Hanumāna cut off the head of the demon leader and threw it into the sacrificial fire. Then, joyously carrying Rāma and Lakṣmaṇa on his shoulder, he set forth to join his own group. Hanumāna also untied Makaradhvaja and handed over to him the rule of kingdom of Mahīrāvaṇa.

This full page reproduction contains two illustrations independent of each other, with the written matter occupying the intervening space. In the upper panel is shown Hanumāna, his long tail held up in a curl, standing, lifting his right hand holding a pestle-like weapon, and throwing the severed head of Mahīrāvaṇa into the sacrificial fire, contained in an urn. In front of him, the trunk of the demon, brown in skin, in blue and black striped shorts, his left hand grasping a sword, is falling to the ground. On the right, Rāma and Lakṣmaṇa are standing, looking on. On the left is the goddess Kālī standing over the prostrate body of Śiva inside the framework of her shrine.

The lower panel depicts Hanumāna crouching, his long tail held up in a great curl, carrying Rāma and Lakṣmana on his shoulder. Facing him stands Makaradhvaja paying homage to his father with folded hands.

Pl. LXIVb. *Lakṣmaṇa hurt by Rāvaṇa.*
Folio No. 288 b.
Size 9.7 cm.×18.8 cm.

After the fall of Meghanāda, Rāvaṇa himself came out to fight with Rāma and his brother. He encountered Lakṣmaṇa and launched the spear that Brahmā had given him. The spear struck Lakṣmaṇa full in the breast and the hero fell helpless. Hanumāna saw it and brought Lakṣmaṇa away. Rama through his supernatural power made the arrow fly up to the heavens.

On the left, Rāvaṇa in yellow, dot-patterned *jāmā* and orange and black striped pyjama, equipped with sword, his two main hands engaged in the act of discharging an arrow, is fighting with Rāma and his allies, riding on a chariot. The chariot treated summarily is shown with five wheels; its front fashioned in the shape of alligator's head; its handle-like back is bent over his head. In front of him Lakṣmaṇa struck by Rāvaṇa's spear is fallen on the ground and is being propped up by Hanumāna who is crouching on his left leg. An arrow is going heavenward. Behind Hanumāna, Rāma is standing, aiming an arrow at Rāvaṇa.

Pl. LXVa. *The sacrifice of Rāvaṇa being disrupted.*
Folio No. 289 b.
Size 12.8 cm.×18.2 cm.

Rāvaṇa began to perform a sacrifice with a view to achieving victory over his foe. When Rāma learnt the news, he despatched Hanumāna and other monkeys. As a means of disturbing Rāvaṇa, they kicked him and seized his wives by hair and dragged them out of their palace. Finally the monkeys upset the sacrifice and Rāvaṇa was in despair.

The illustration shows Rāvaṇa kneeling on his right leg before the sacrificial altar. His right hand grips a long staff while the left hand is extended towards the ritual fire in a gesture of making an offering. On either side are two monkeys, their long tails held up in a curl in excitement, the one at the left kicking at Rāvaṇa, and the other pulling the hair of a woman.

Pl. LXVb. *Fight between Rāma and Rāvaṇa.*
Folio No. 290a.
Size 17.5 cm.×11 cm.

After the disruption of his sacrifice, Rāvaṇa marched out with his demon troops to face the

vast army of monkeys belonging to Rāma and there followed a terrible fight between the two.

The forceful composition shows that Rāvaṇa riding on a chariot and Hanumāna, Rāma and Lakṣmaṇa on foot are furiously charging against each other with bow and arrows and other kinds of weapons.

Pl. LXVIa. *Encounter of Rāma and Rāvaṇa.*
Folio No. 291 a.
Size 18.7 cm.×17.8 cm.

When the gods saw that the Lord was on foot, they promptly brought the chariot of the king of heavens to Rāma. The Lord mounted on the chariot and drove on to meet Rāvaṇa in combat.

The picture covering nearly the full page shows the two principal adversaries, Rāma and Rāvaṇa, both riding on chariots of a similar type, shown with four wheels and a front in the shape of alligator's head, fighting face to face with each other. Rāvaṇa wields a sword while Rāma and Lakṣmaṇa are engaging arrows to their fully drawn bows. In front of Rāma, Hanumāna is also fighting the enemy in his own way.

Pl. LXVIb. *Vibhīṣaṇa fighting with Rāvaṇa*
Folio No. 293 b.
Size 17.9 cm.×18.2 cm.

During the course of fighting, Vibhīṣaṇa once rushed out in a rage, seized his club, and struck Rāvaṇa full in the breast. Rāvaṇa also attacked furiously and the two mighty combatants closed and wrestled, each striking the other.

Rāvaṇa in yellow and black striped *jāmā* and orange and black striped pyjama, holding a shield in right hand, lifts his sword and advances towards Vibhīṣaṇa riding on chariot. Vibhīṣaṇa, in orange, cross-patterned *jāmā* and yellow pyjama, holding a shield and a mace, leaps forward so as to reach up to Rāvaṇa, while Rāma and Lakṣmaṇa standing on their carriage drawn by two horses, are looking on.

Pl. LXVIIa. *Rāvaṇa fighting with the Bear-king.*
Folio No. 296 a.
Size 12.9 cm.×18.3 cm.

During the course of fighting, the valiant Jāmbavān, the king of bears, saw that all the monkey leaders were incapacitated by Rāvaṇa. He rushed forward and armed with crags attacked Rāvaṇa.

The blue-bodied bear-king, his huge bulk creating a sense of awe, kneeling on his left leg and still reaching up to the eye-level of Rāvaṇa who is mounted on a chariot, grips one of the main hands of the king of Laṅkā and attacks him with a crag. On the right, Hanumāna, Rāma and Lakṣmaṇa are standing on their chariot drawn by two horses, and looking on.

Pl. LXVIIb. *Rāma kills Rāvaṇa.*
Folio No. 298b.
Size 18.5 cm.×18 cm.

Though Rāma cut off Rāvaṇa's heads and arms time and again, the warrior king of Laṅkā did not die. Ultimately, however, Rāma pierced through the magic power of the demon and shot forth a volley of arrows which smote his heads and arms and carried them away. The headless, armless trunk then fell to the ground in a violent crash.

The total effect of this nearly full page illustration is indeed very dramatic. With the arrows flying all around, and the terrified birds flying away from the scene of war, it brings out clearly the horror-filled final day's battle between Rāma and Rāvaṇa. On the right, Hanumāna, Rāma and Lakṣmaṇa, sharing the same chariot drawn by two horses, hurling arrows and crags at Rāvaṇa, at last witness the gigantic fall of their most formidable enemy. In front of them, the trunk of Rāvaṇa lies sprawling on his own chariot. Around him, his severed heads and arms, smeared with blood, are strewn over a large area of the ground.

Pl. LXVIIIa. *Coronation of Vibhīṣaṇa to the throne of Laṅkā.*
Folio No. 300 a.
Size 18.6 cm.×18.5 cm.

After Rāvaṇa was slain, Rāma commanded Lakṣmaṇa and a few other prominent monkey heroes to crown Vibhīṣaṇa to the throne of Laṅkā.

On the right, Vibhīṣaṇa, crowned, in yellow, cross-patterned *jāmā*, sits on a two-tier throne. Three ritual vessels are kept in the recess of the throne. A richly decorated royal umbrella supported by a bent handle is held over his head. An orange skinned attendant in green and black striped pyjama holding a fly-whisker stands behind him. Facing him is Lakṣmaṇa, his seat higher than that of Vibhīṣaṇa. Three monkey allies are standing behind Lakṣmaṇa—the one at the middle holding a fan over Lakṣmaṇa's head.

Pl. LXVIIIb. *Vibhīṣaṇa and other allies paying respect to Rāma.*
Folio No. 300 b.
Size 21.3 cm.×18.3 cm.

After the coronation ceremony was over, Vibhīṣaṇa together with all the monkeys assembled before Rāma and paid him all possible reverence.

The scene is depicted in two panels divided horizontally covering almost the entire page. At the top, Vibhīṣaṇa in yellow, cross-patterned *jāmā* secured by waist-sash, accompanied by an attendant holding a fan, and other monkeys, is approaching, bowing his head before Rāma who is seated on a blue slab with Lakṣmaṇa standing behind him. In the lower panel is shown the Bear-king sitting on his haunch, with five monkeys on either side of him, all looking up towards their master.

Pl. LXIXa. *Hanumāna narrating before Sītā the events of Laṅkā.*
Folio No. 301 a.
Size 12.2 cm.×18.3 cm.

Rāma despatched Hanumāna to Sītā with the news of his victory over the king of Laṅkā. Hanumāna went to the spot where Sītā was kept in confinement and after doing obeisance to her, recounted in details the story of her tormentor's destruction at the hands of Rāma.

Sītā, yellow complexioned, adorned with necklace, nose-ring, ear-ring, and bracelet, wearing red and black striped pyjama and scarf, sits on a decorative slab, gazing towards Hanumāna who is approaching her respectfully with folded hands. On the left a plant with green foliage, composed diagonally, is bent over Sītā and Hanumāna.

Pl. LXIXb. *Re-union of Rāma and Sītā.*
Folio No. 302 a.
Size 11.8 cm.×18.4 cm.

At the bidding of Rāma, Vibhīṣaṇa along with Hanumāna brought Sītā with due reverence in the presence of Rāma.

On the right, Rāma is seated on a rectangular slab with Lakṣmaṇa standing behind. In the front, Sītā is being led up to Rāma in a procession. On either side of her, are two monkey leaders and Vibhīṣaṇa and an attendant, standing, doing reverence to the Lord. Showers of red and yellow blossoms rain down from the sky.

Pl. LXXa. *Test of Sītā.*
Folio No. 302 b.
Size 15 cm.×18.5 cm.

When Sītā was brought before Rāma, the Lord issued a harsh command for the test of Sītā. Lakṣmaṇa read Rāma's mind and brought a heap of wood and made ready the fire. Sītā entered into it coolly and came out in resplendent glory.

In the centre, Sītā, in blue and black striped pyjama, sits in cross-legged posture, on a two-tier pedestal, meditating with folded hands as red tongues of flame engulf her. On either side, are Lakṣmaṇa and Vibhīṣaṇa and two monkey leaders, standing, watching Sītā being consumed by fire.

Pl. LXXb. *Brahmā's eulogy of Rāma.*
Folio No. 303 b.
Size 15.4 cm.×18.3 cm.

After the fulfilment of Rāma's task which was to destroy Rāvaṇa, came Brahmā and sang the song of Rāma's glory.

Rāma and Sītā are seated together with Lakṣmaṇa standing behind on a large rectangular slab. Immediately before Rāma, is Hanumāna standing with folded hands at the edge of the slab. Brahmā fair skinned, four-faced and four-armed, in blue and cross-patterned pyjama edged with red, is standing with two front hands folded eulogising the conqueror of Rāvaṇa.

Pl. LXXIa. *Daśaratha's visit to Rāma.*
Folio No. 304 b.
Size 14.7 cm.×18.5 cm.

After the departure of Brahmā, king Daśaratha arrived. Rāma and Lakṣmaṇa did obeisance and their father gave them his blessing.

On the left, Daśaratha of yellow complexion, crowned, in blue pyjama and orange and black striped scarf, sits on a flat slab and looks up towards Rāma, Sītā, Lakṣmaṇa and Hanumāna, who are standing before him in respectful attention. At the top, the blue sky is painted in graded shades of blue.

Pl. LXXIb. *Indra's eulogy of Rāma.*
Folio No. 305 b.
Size 14.4 cm.×17.9 cm.

Next, came Indra, the king of heavens and praised Rāma for his remarkable feat of slaying Rāvaṇa.

Rāma and Sītā are seated together with Lakṣmaṇa standing behind holding a fan, and Hanumāna in the proper attitude of a devotee standing immediately before the Lord. On the left, Indra, yellow in complexion, crowned, wearing blue and black striped pyjāmā, with waist-sash, his red scarf thrown round the neck, is approaching Rāma with folded hands.

Pl. LXXIIa. *Śiva paying respect to Rāma.*
Folio No. 306 a.
Size 11.4 cm.×17.9 cm.

After the departure of the king of heavens Śiva seized the opportunity and approached Rāma and sang the praises of the Lord.

Rāma and Sītā are sitting together on a blue patterned slab, with Lakṣmaṇa standing behind and Hanumāna in the front. He gazes towards Śiva who is sitting cross-legged in a separate slab, and eulogising Rāma.

Pl. LXXIIb. *Vibhīṣaṇa's prayer to Rāma.*
Folio No. 306 b.
Size 9.5 cm.×17.9 cm.

When Śiva had departed, Vibhīṣaṇa drew near to Rāma and submitted a prayer for a brief stay of the Lord in his place after the toils of battle. Rāma was impressed by the devotion of the demon king but asked him to make immediate arrangement for his return to Kośala.

Rāma and Sītā are seated together on a long slab, with Lakṣmaṇa standing behind holding a fan, and Hanumāna with a scarf thrown round his neck in the front. On the left, Vibhīṣaṇa, in full sleeved, yellow, cross-patterned *jāmā*, his orange scarf thrown round his neck, is humbly submitting his request to Rāma.

Pl. LXXIIIa. *Vibhīṣaṇa distributing clothes and ornaments among friends and allies.*
Folio No. 307 b.
Size 17.6 cm.×17.9 cm.

At the request of Rāma, Vibhīṣaṇa took the chariot Puṣpaka loaded with jewels and garments and set it before the Lord. Rāma asked him to mount the car and ascend to the sky and then to shower down the clothes and jewels. Vibhīṣaṇa at once flew to the heavens and rained down all the gems and garments. The bears and monkeys picked up the clothes and jewels and put them on.

The story is depicted in two panels divided horizontally. In the upper panel Rāma and Sītā are seated together with Lakṣmaṇa stand-

ing behind and Hanumāna in the front. Vibhīṣaṇa is submitting his prayer before the Lord. Hanumāna and another monkey on the right, wear turban and striped pyjāmā. Above, the blue sky is painted with graded shades of blue. At the bottom, the Bear-king and five other monkeys adorned with crowns, turbans, and various sorts of garments express jubilation over the materials given to them.

Pl. LXXIIIb. *Rāma's departure from Laṅkā.*
Folio No. 308 b.
Size 18.5 cm.×18 cm.

When the car brought by Vibhīṣaṇa was finally made ready for Rāma's departure, the Lord commanded the monkeys and bears to return to their own homeland, but they would not leave him. Beholding their rapturous devotion, Rāma took them all up with him into the car and set forth for Ayodhyā.

The illustration shows that Rāma and his allies are on board the chariot Puṣpaka which is a large, two-storied carriage with three towers surmounted by red and blue, fluttering banners. The car is shown with five wheels and is drawn by two horses, brown and blue with streaks of white. On the upper deck, Rāma and Sītā are seated together with Lakṣmaṇa standing behind holding a fan and Hanumāna in the front. The charioteer is seen, standing at the edge, driving the car. The flat under-carriage is occupied by Vibhīṣaṇa, the Bear-king and other monkey allies.

Pl. LXXIVa. *Rāma visiting the shrine of Śiva.*
Folio No. 309 a.
Size 14.1 cm.×17 cm.

On their way back home, Rāma pointed out to Sītā the bridge he built and the shrine of Śiva set up. The glorious Lord and Sītā did obeisance to Śiva.

Rāma, Sītā, Lakṣmaṇa and Hanumāna, in a procession, are ascending the bridge drawn ingeniously in the pattern of a chain and approaching the *Liṅga* sign of Śiva embedded in square pedestal. In the bottom left hand corner is shown the blue waters of the sea. At the top decorative tassels at the border.

Pl. LXXIVb. *Rāma sends Hanumāna to Bharata.*
Folio No. 309 b.
Size 11 cm.×18.1 cm.

While returning home Rāma despatched Hanumāna in advance to Bharata carrying the news of his return to Ayodhyā.

Rāma seated within a blue enclosure is giving instructions to Hanumāna who is standing before him in respectful attention. Rāma's bow and quiver are kept by the side of the enclosure. On either side are flowering plants bent over the heads of Rāma and Hanumāna.

Pl. LXXVa. *Rāma and his party visiting the sage Bharadvāja.*
Folio No. 310 a.
Size 12.2 cm.×18.1 cm.

While returning to Ayodhyā, Rāma paid a visit to the sage Bharadvāja. The sage paid him all reverence, sang his praises and gave him his blessing.

Rāma, Sītā, Lakṣmaṇa and Hanumāna in a procession are approaching, bowing their heads before the sage Bharadvāja. The sage, fair complexioned, with moustache, brown hair tied in a top-knot and hanging down the back, holding a rosary in left hand, sits in a cross-legged posture and looks up towards Rāma and others. Decorative tassels at the border at the top.

Pl. LXXVb. *Sītā makes offerings to the Ganges.*
Folio No. 310 b.
Size 14.7 cm.×18.3 cm.

While returning home, Rāma and Sītā reached the bank of the river Ganges. Sītā devoutly worshipped the celestial river and the Ganges blessed her.

Sītā standing near the edge of the blue waters is offering with her right hand a flower to the river which occupies the bottom left hand

corner of the illustration. Rāma, Lakṣmaṇa and Hanumāna are standing behind her and looking on. Above, the blue sky.

Pl. LXXVIa. *Hanumāna meets with Bharata.*
Folio No. 313 a.
Size 11.7 cm.×17.7 cm.

Hanumāna, bid by Rāma, came to see Bharata with the news of the return of the exiled prince. He saw Bharata engaged in vigorous penance and was duly impressed. He then went back to Rāma. Bharata, his brown hair tied over the head and hanging down the back, wearing yellow and black striped shorts, holding rosary in left hand, is seated cross-legged within a blue enclosure. Hanumāna is standing before him with folded hands. On either side are flowering plants bent over the heads of Bharata and Hanumāna.

Pl. LXXVIb. *The sages of Ayodhyā welcome the return of Rāma.*
Folio No. 314 b.
Size 20.2 cm.×17.6 cm.

When it was learnt that Rāma was coming, Bharata with the royal preceptor, his kinsfolk, and others went forth to meet the gracious Lord. When Rāma saw all the people, he dismounted from the car and bowed before them.

The illustration, divided into two panels, shows at the top, Rāma, his bow and arrows laid on the ground, bowing his head before the venerable sages. He is followed by Lakṣmaṇa and Sītā who are also similarly paying respect to the sages. In the bottom panel two sages are frightened at the sight of the monkey and other allies of Rāma including Vibhīṣaṇa and the Bear-king.

Pl. LXXVIIa. *Rāma visiting Kaikeyī.*
Folio No. 317 a.
Size 10.8 cm.×17.8 cm.

Rāma knew that Kaikeyī, the root cause of his sufferance, felt ashamed; so he first went to her apartments. There he reassured and comforted her.

On the left Rāma accompanied by Lakṣmaṇa and Sītā, is approaching Kaikeyī who sits, with a female attendant standing behind, inside the framework of a pavilion. She is yellow in complexion and wears orange, spotted pyjama and blue and black striped scarf. Decorative tassels at the border at the top.

Pl. LXXVIIb. *Rāma ascends the throne of Ayodhyā.*
Folio No. 318 b.
Size 27.6 cm.×17.9 cm.

Rāma with his own hands uncoiled the knotted hair of Bharata and then bathed his three brothers. Next, he untied his own coiled tresses and after proper ablutions adorned himself with jewels. Then he bowed his head before the assembly of sages and took his seat on the throne.

This full page illustration shows Rāma, crowned, clasping bow in left hand, with a quiver full of arrows over the left shoulder, holding a flower bud in right hand, his right knee tied to the waist by a scarf, sitting with Sītā on a multi-tiered flat throne. On either side are the brothers of Rāma—on the right, Lakṣmaṇa, his face turned away, upholds the long handle of the richly decorated royal fan; on the left, Bharata and Śatrughna are waving fly-whiskers. Below, Vibhīṣaṇa, three monkeys and the Bear-king are standing, looking up towards their Lord. Above a massive arch topped by a pink fluttering banner.

Pl. LXXVIIIa. *Four Vedas singing eulogies of Rāma.*
Folio No. 319 a.
Size 12.3 cm.×17.3 cm.

After the enthronement of Rāma, the four Vedas in the form of bards drew near to Rāma and sang the song of his excellent perfections.

On the left, Rāma and Sītā are seated together on a multi-tiered throne with Lakṣmaṇa standing behind waving the royal fan.

In front of Rāma, four Vedas, orange and yellow in complexion, are standing in a row on a long slab, singing praises of Rāma. They wear yellow, orange and green pyjama with scarf thrown round the neck. Above a decorative arch.

Pl. LXXVIIIb. *Śiva eulogies Rāma.*
Folio No. 320 a.
Size 14.2 cm.×17.6 cm.

After the departure of the four Vedas, Śiva came to Rāma and recited the virtues of the Lord.

Rāma and Sītā are seated together on a flat throne with Lakṣmaṇa standing behind holding the royal fan and Hanumāna in the front. Rāma gazes towards Śiva who sits cross-legged on a raised pedestal. Above, an arch decorated with tassels.

Pl. LXXIXa. *Rāma sends back his allies.*
Folio No. 322 a.
Size 17.7 cm.×17.2 cm.

Ever since the return of Rāma to Ayodhyā, the monkey heroes and others were living happily in Ayodhyā. Now Rāma wanted them to go back home. He ordered garments and jewels to be brought and distributed them among all his friends including Vibhīṣaṇa, the king of Laṅkā.

On the left, Rāma sits with Sītā on a raised pedestal with Lakṣmaṇa standing behind, holding the royal umbrella and Bharata waving a fly-whisker. Vibhīṣaṇa, in orange and patterned *jāmā*, standing on the ground, receiving the gift of a scarf from Rāma. Two other monkeys are standing, looking on.

Pl. LXXIXb. *Aṅgada receives Rāma's own necklace.*
Folio No. 322 b.
Size 17.4 cm.×12.5 cm.

Aṅgada, the son of Bālī, was deeply moved by Rama's command to return home. He prayed humbly before the Lord. Rāma gave him his own necklace and with many words of consolation bade him farewell.

Rāma sitting beside Sītā on a throne supported by a shaft, is offering his garland to Aṅgada. The monkey leader, crowned, wearing yellow and black striped pyjama, receives the gift with folded hands. Behind Rāma and Sītā, stand Bharata waving a fly-whisker and Lakṣmaṇa carrying the handle of the royal umbrella. Above, a decorative arch.

Pl. LXXXa. *Rāma sends back the chief of the Niṣādas.*
Folio No. 323 b.
Size 13.5 cm.×18.1 cm.

Rāma summoned Guhaka, the chief of the Niṣāda tribe, and bestowed on him jewels and raiments and with many kindly words asked him to return to his homeland.

Rāma sits beside Sītā on a multi-tiered throne with Bharata and Lakṣmaṇa attending to him with a fly-whisker and a royal fan respectively. In front of him stand two Niṣādas, fair and yellow in complexion, wearing yellow and blue striped turban and yellow and green *jāmā* respectively. Rāma extends his left hand in a gesture of bidding farewell to the Niṣādas.

Pl. LXXXb. *The sage Sanaka paying visit to Rāma.*
Folio No. 327 b.
Size 12.1 cm.×17.7 cm.

Once Rāma along with his brothers went out to visit a beautiful garden. The sage Sanaka seized the opportunity to pay a visit to Rāma and sing his praises.

Rāma and the sage Sanaka are seated face to face on two separate slabs and conversing with each other. On either side of Rāma, stand Lakṣmaṇa holding a richly decorated royal umbrella and Bharata waving a fly-whisker. On the far left is Śatrughna, orange complexioned, standing, looking on. On either side are flowering plants with red and blue flowers, bent over the heads of the group.

Pl. LXXXIa. *Vaśiṣṭha's visit to Rāma.*
Folio No. 331 b.
Size 14.3 cm.×17.5 cm.

One day the sage Vaśiṣṭha came to visit Rāma and prayed so that his devotion for the Lord might never grow less.

Rāma and Sītā are seated together on a multi-tiered throne attended by Lakṣmaṇa holding the royal fan and Hanumāna in the front. On the right, Vaśiṣṭha of fair complexion, in yellow, cross-patterned lower body garment, is seated on a raised pedestal and conversing with Rāma with his right hand extended. Above, a decorative arch.

Pl. LXXXIb. *Nārada's visit to Rāma.*
Folio No. 332 b.
Size 13.8 cm.×16.9 cm.

Once Rāma was relieving himself of the weariness under the cool shade of a mango-grove. At that moment, came Nārada, the sage, and sang Rāma's fair renown.

Rāma and Sītā are seated together on a multi-tiered throne attended by Lakṣmaṇa waving the royal fan over their heads. Nārada, white skinned, wearing orange, cross-patterned lower body garment, holding lute in left hand, sits on a raised pedestal, conversing with Rāma. Above, a decorative arch.

Pl. LXXXIIa. *Garuḍa's visit to Śiva.*
Folio No. 335 b.
Size 9 cm.×18.3 cm.

Ever since the time that Rāma allowed himself to be bound by the snake arrows of Meghanāda when Garuḍa's help was required to cut the bonds, there arose in the heart of Garuḍa a profound doubt regarding the greatness of Rāma. In his distress he came up to Śiva and unfolded the perplexity of his mind. In order to dispel his delusion Śiva sent him to the virtuous Kāka Bhūṣuṇḍi who was highly skilled in the ways of faith in Rāma.

Garuḍa, brown-skinned, his blue and white wings tucked at the back, is standing with folded hands before Śiva riding on his mount, the bull Nandī. A plant with green foliage and red flowers is bent over the head of Garuḍa.

Pl. LXXXIIb. *Garuḍa's visit to Kāka Bhūṣuṇḍi.*
Folio No. 336 a.
Size 8.5 cm.×20 cm.

Kāka Bhūṣuṇḍi who inhabited with the body of a crow was a resolute devotee of Rāma. In the retreat of Kāka Bhūṣuṇḍi, Garuḍa listened to the sanctifying story of Rāma and all the doubts regarding the sovereign power of Rāma disappeared from the mind of Garuḍa.

On the right, Garuḍa of orange complexion, his wings arranged like a scarf over the shoulders, is seated cross-legged, conversing with the blue-bodied Bhūṣuṇḍi. Behind the crow is a flowering plant with a number of birds sporting around the branches. In the foreground, the ground is painted with graded shades of blue.

Pl. LXXXIII. *The child Rāma bestowing grace on Bhūṣuṇḍi.*
Folio No. 342 a.
Size 8.9 cm.×19.5 cm.

While being pursued by the magical arm of Rāma, Kāka Bhūṣuṇḍi lost consciousness and fell to the ground. At last, the Lord took compassion on him and laid his lotus hands upon his head thus putting an end to all his care.

The child Rāma crouching on his left knee, his right hand touching the ground, is blessing the crow with his left hand. Above, the blue sky.

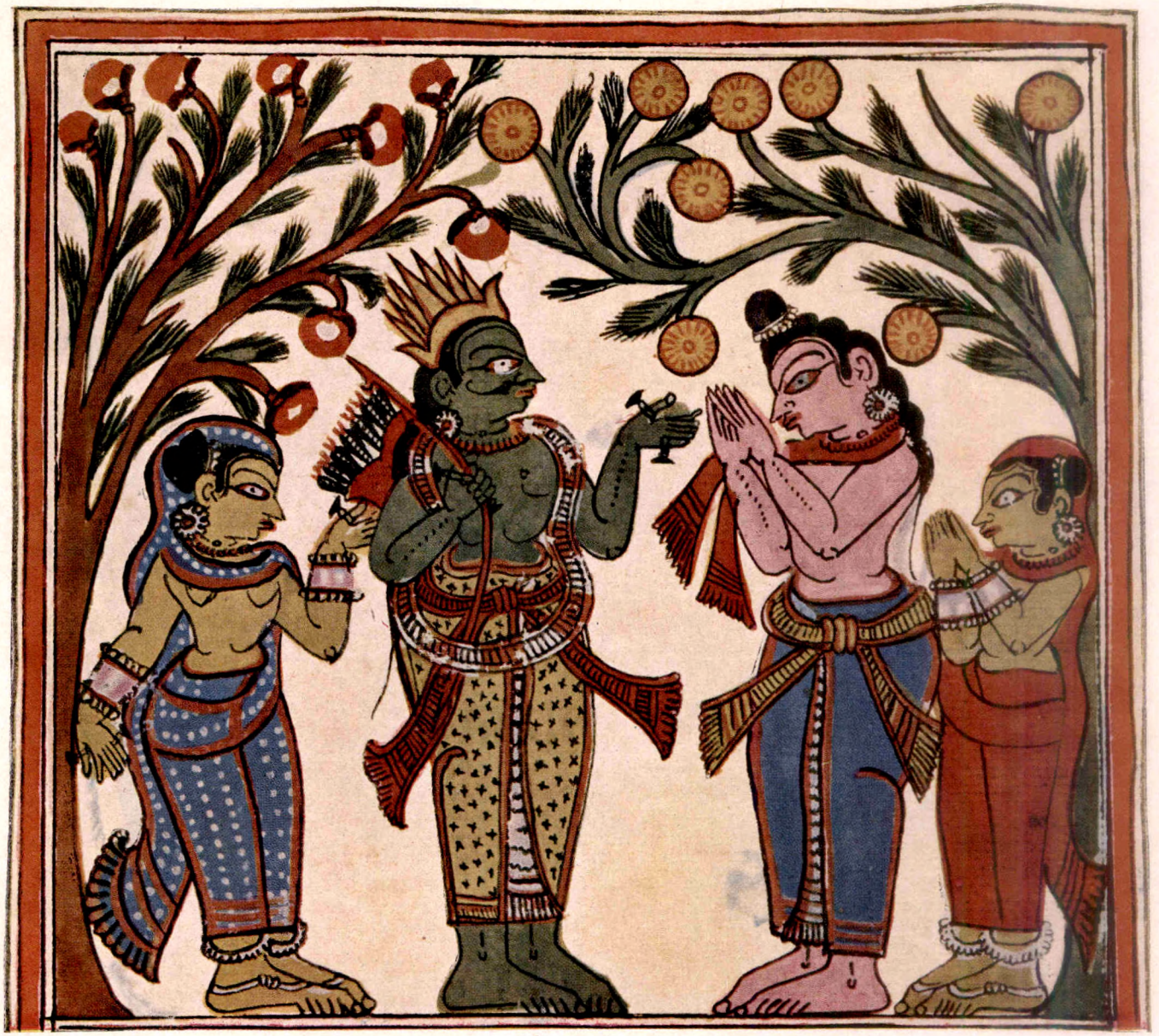
(a) Adoration to Śiva

(b) Adoration to the royalty of Rāma.

Vision of Sati.

Marriage procession of Śiva

The wedding of Śiva and Pārvatī

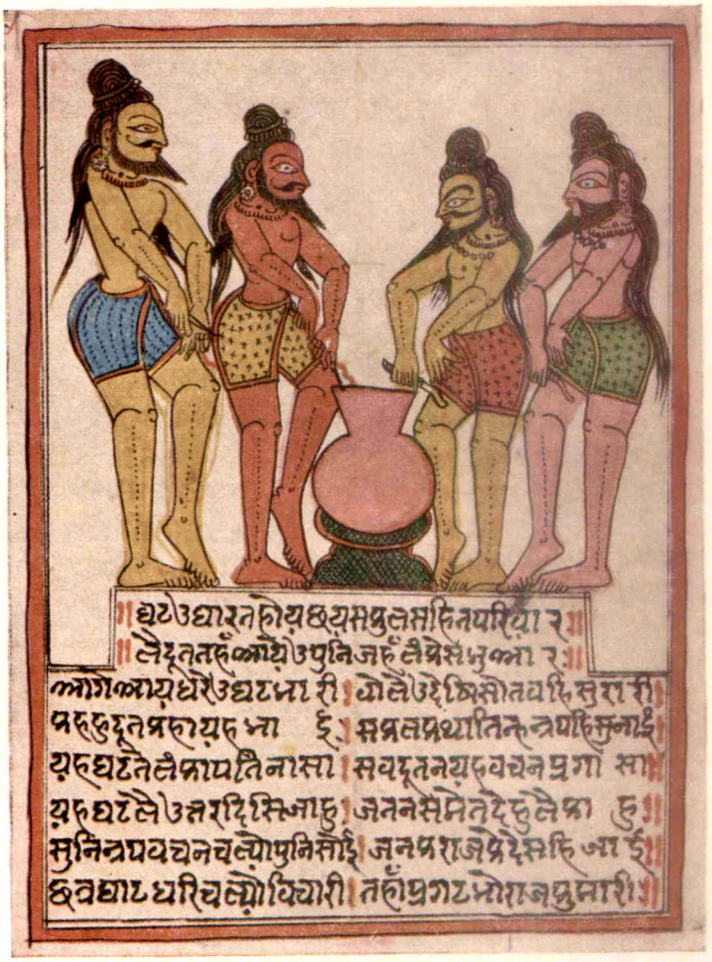


Manifestation of Rāma and Sītā before Manu and Śatarūpā.

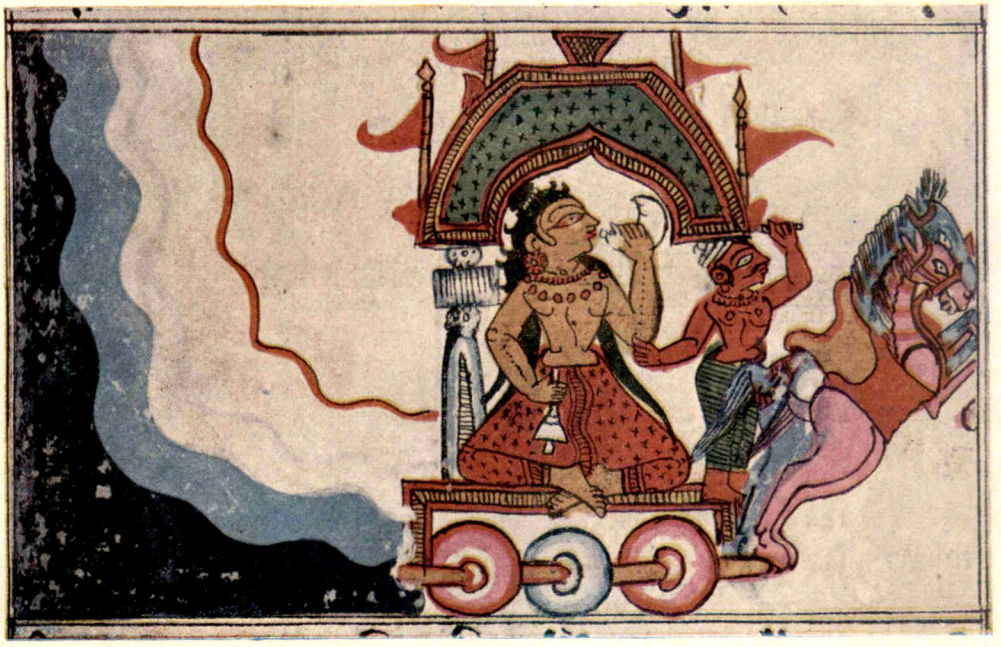
सुषसेषतिसुतसैंनसोरा ई। जसप्रतापबलबुधिबजा ई॥
नितनूतनसबबाछनजा ही। जिमिप्रतिपालतलोकअधिकाँही॥
अतिबलबुभअनेअसभ्राता। जाअरुनहिंभटजगअरु ज्याता॥
करयपानसोबतछटनासा। जागतहोयपुनितिहुँपुरत्रासा॥
जोप्रतिदिनेहारअरुसो ई। विश्वेबेगिसोचोपट हो ई॥
अमरधीरनहिजायबखाँना। तेहिसअअधिकबलबीरयलयाँन्य॥
बारिनामजेठसुतना सू। प्रथमलीअभटअरुजगजास॥

Rāvaṇa lifting the mountain Kailāsa.

(a) Rāvaṇa wrestling with Bālī.



(b) The sages collecting blood in preparation to the birth of Sītā.



(a) Bhagīratha ushers in the river Ganges.

(b) The first meeting of Rāma and Sītā.

Rāma breaking the bow of Śiva.

The wedding of Rāma and Sītā.

Rāma crossing the river Ganges.

Re-union of Rāma and the residents of Ayodhyā.

Rāma punishing Jayanta, the son of Indra.

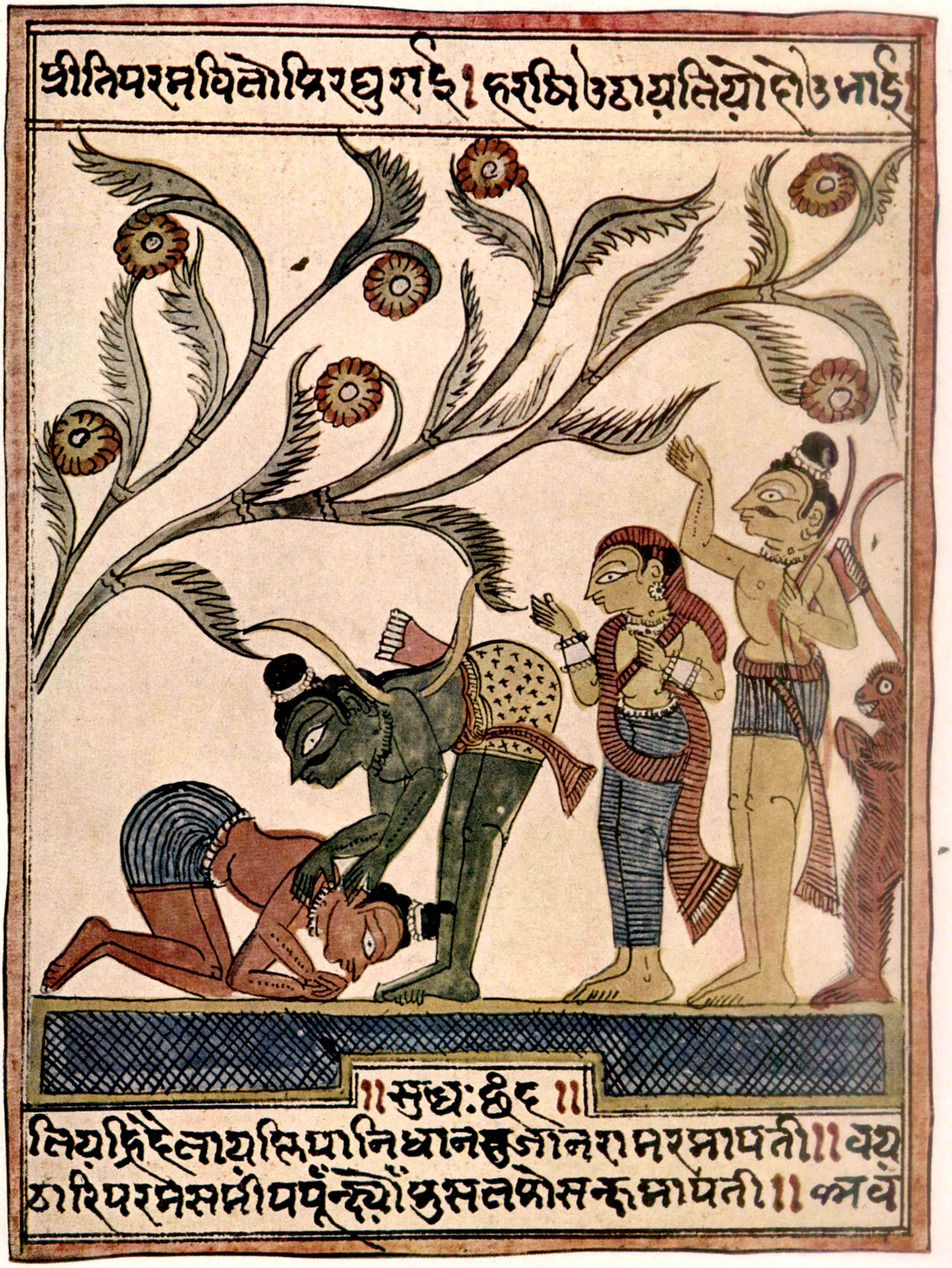
(a) Rāma kills Mārīca.

(b) Rāvaṇa's encounter with Jaṭāyu.

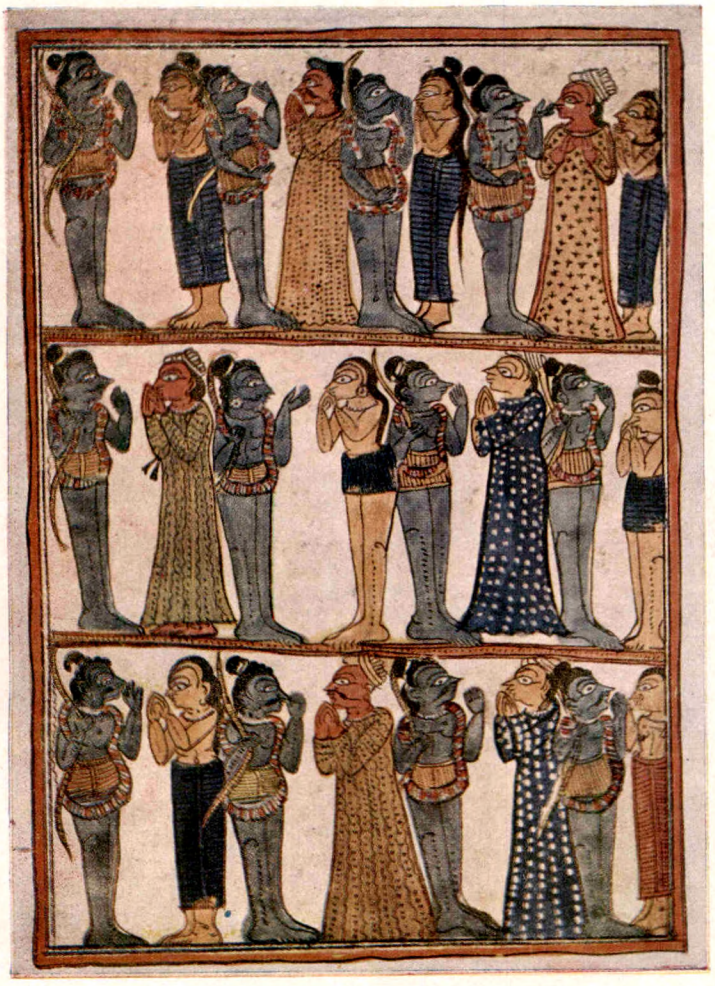
Sugrīva enthroned.

(a) Rāma and Lakṣmaṇa being abducted by Mahīrāvaṇa.

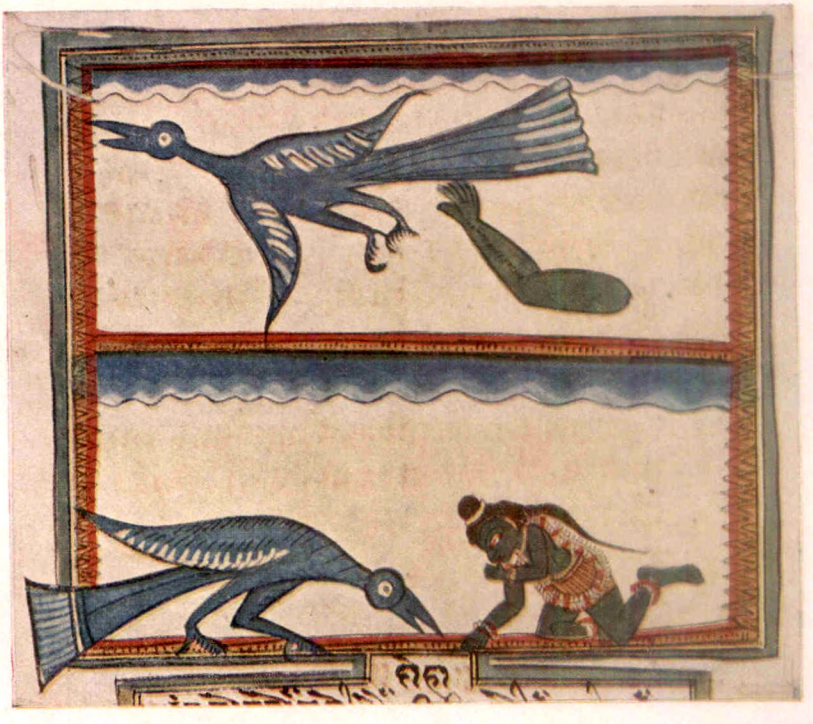
(b) Encounter of Rāma and Rāvaṇa



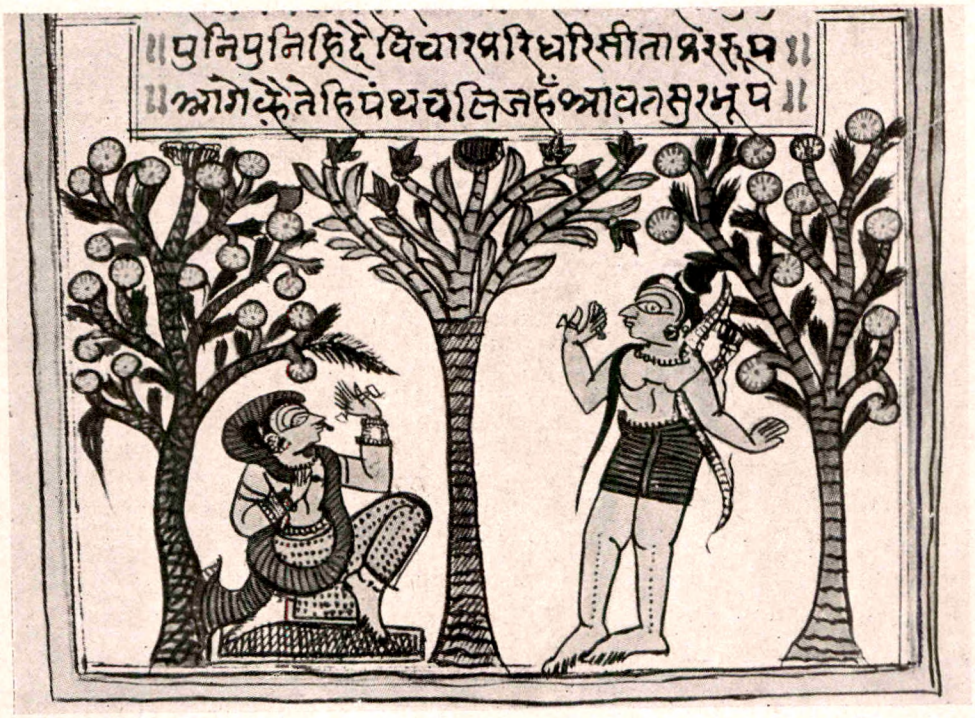
Re-union of Rāma and Guhaka.



(a) Re-union of Rāma with the residents of Ayodhyā.



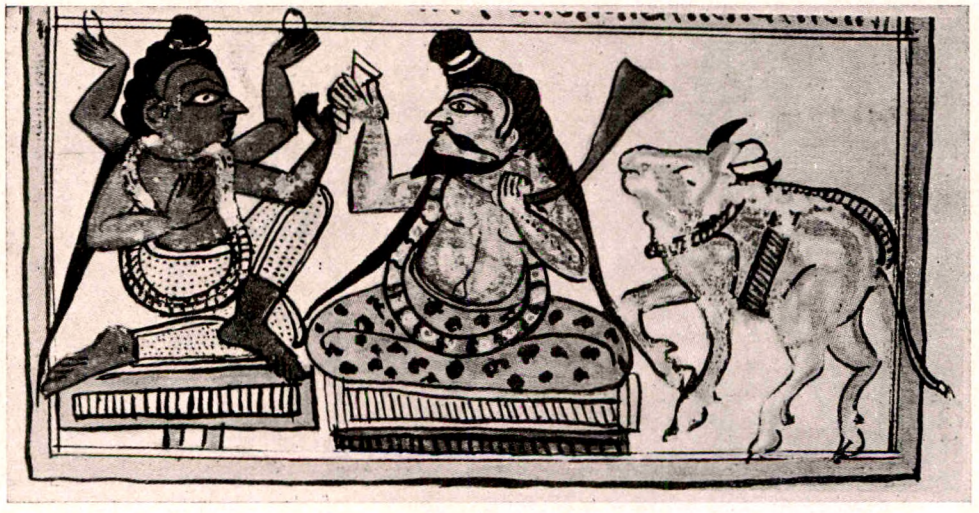
(b) The child Rāma's play with Kāka Bhūṣuṇḍi.



(a) Trial of the virtues of Rāma by Satī.

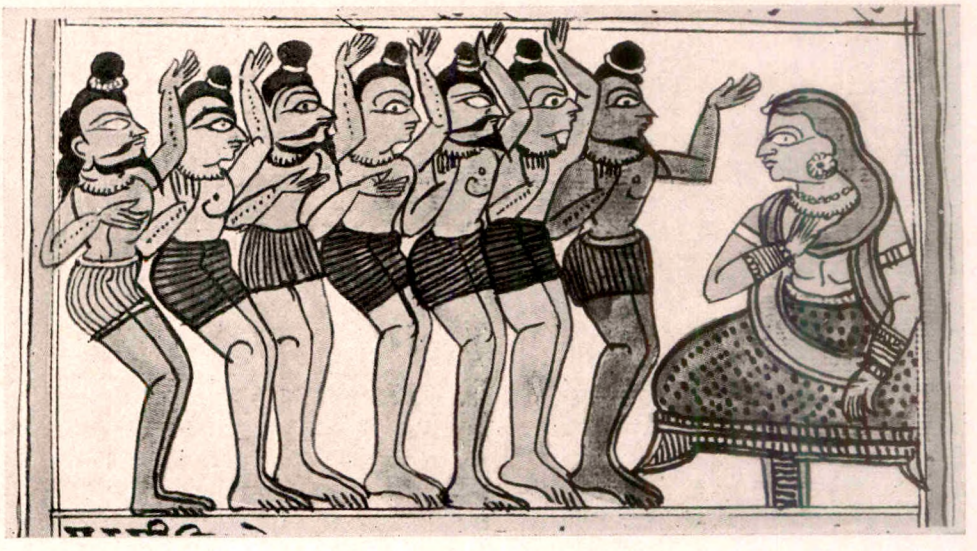
(b) The self-immolation of Satī.

(a) Nārada's prophesy of the future of Pārvatī.



(b) Nārāyaṇa's request to Śiva to marry Umā.

(a) Visit of the seven sages to Śiva.



(b) Test of Umā by the seven sages.

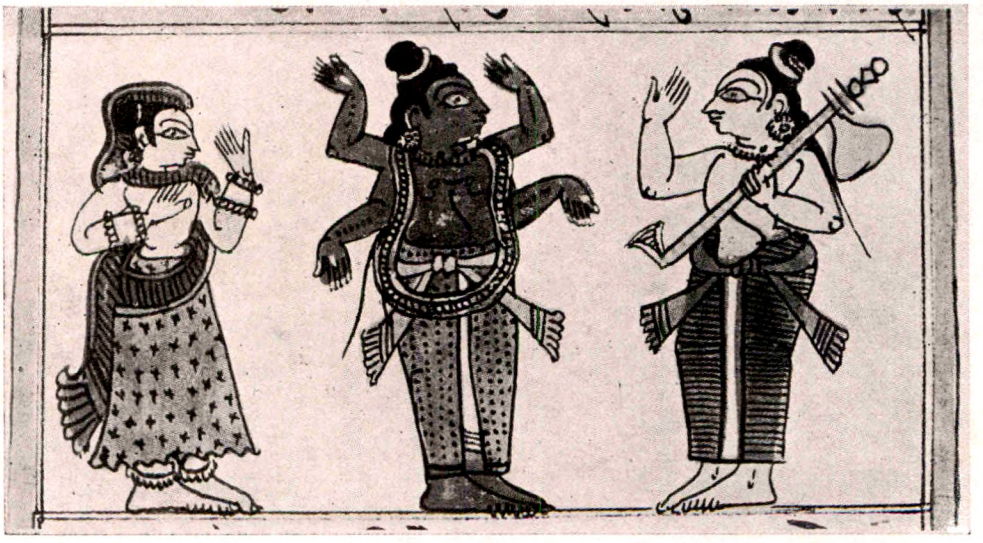
(a) Rati's prayer to Śiva for the restoration of the life of Kāma.

(b) Gods led by Brahmā and Viṣṇu visiting Śiva.

(a) Visit of the seven sages to Pārvātī.

(b) Nārada's prayer to Viṣṇu for the fulfilment of his desire to marry Viśvamohinī.

(a) The svayaṃvara of Vīśvamohinī.



(b) Nārada cursing Viṣṇu.

(a) Brahmā bestowing favour on Rāvaṇa, Kumbhakarṇa and Vibhīṣaṇa.

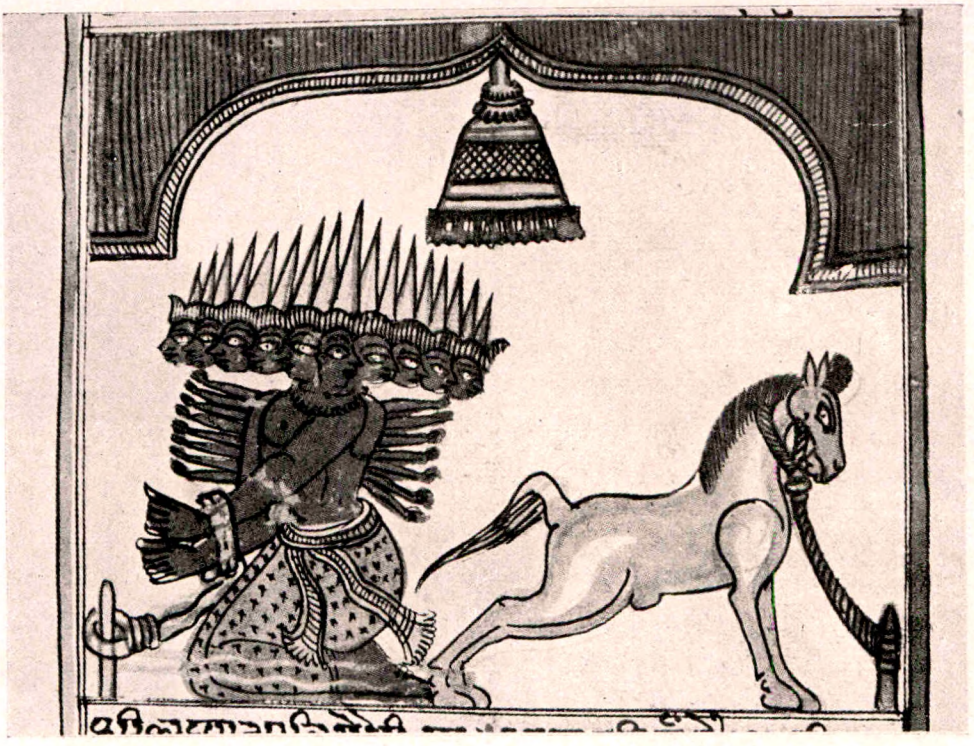
(b) Rāvaṇa's dialogue with Nārada.

(a) Discomfiture of Rāvaṇa at the hands of the Amazonian warriors.

(b) Rāvaṇa captured at the place of Bali.

(a) Capture of Rāvaṇa by Bālī.

(b) Rāvaṇa held as captive by Bālī.



(a) Rāvaṇa captured by Sahasravāhu.

(b) Sītā reveals herself.

(a) The birth of Rāma.

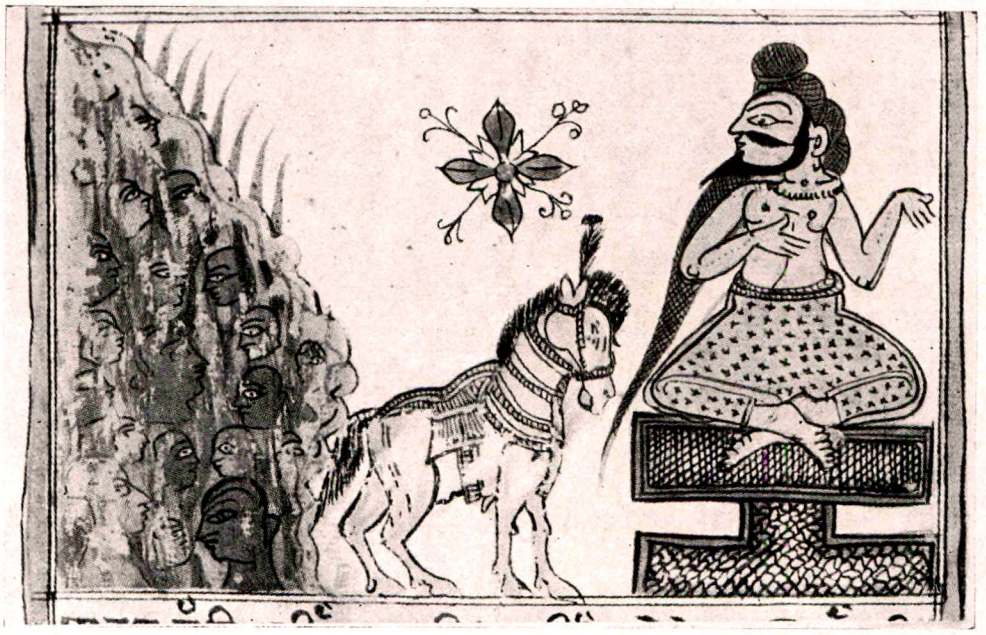
(b) The miracle of the baby Rāma.

(a) Viśvāmitra requesting Daśaratha to send Rāma and Lakṣmaṇa for the suppression of the demons.

(b) Rāma slays the female demon Tārakā.

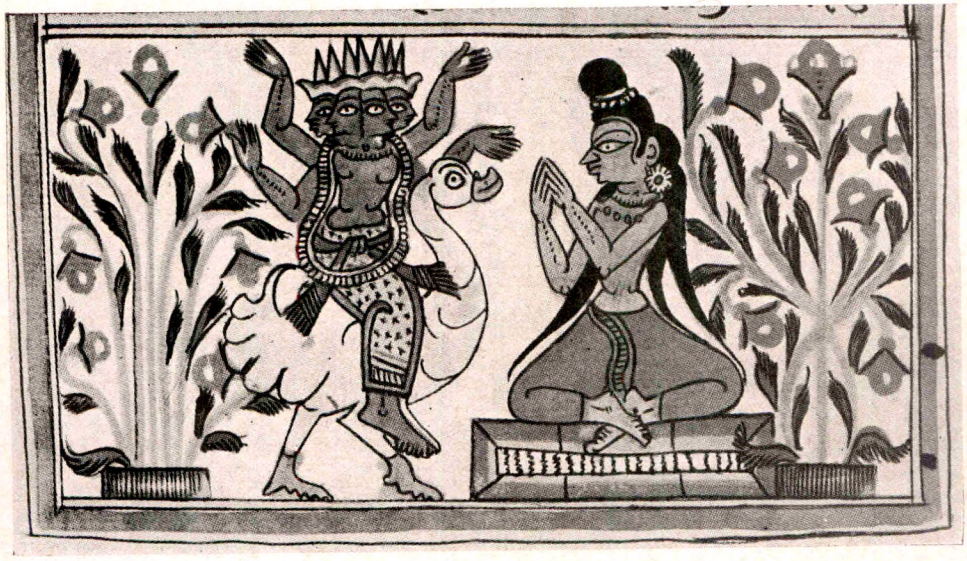
(a) Rāma's encounter with Mārica.

(b) The salvation of Ahalyā.



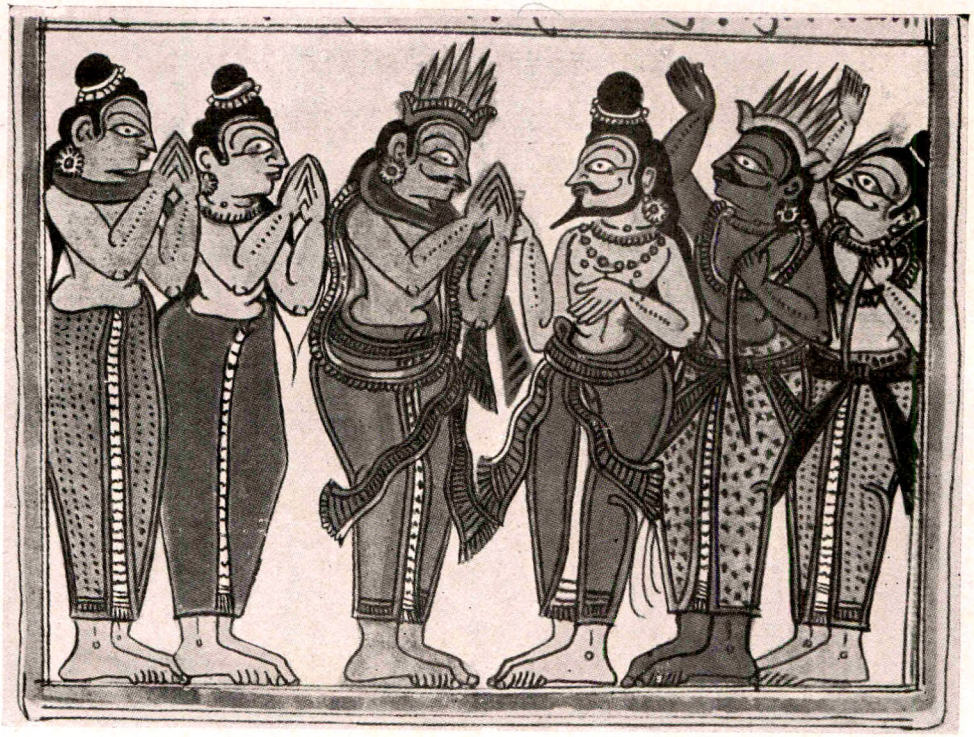
(a) The sons of king Sagara burnt to ashes by the sage Kapila.

(b) Aṃśumāna's prayer to the sage Kapila.



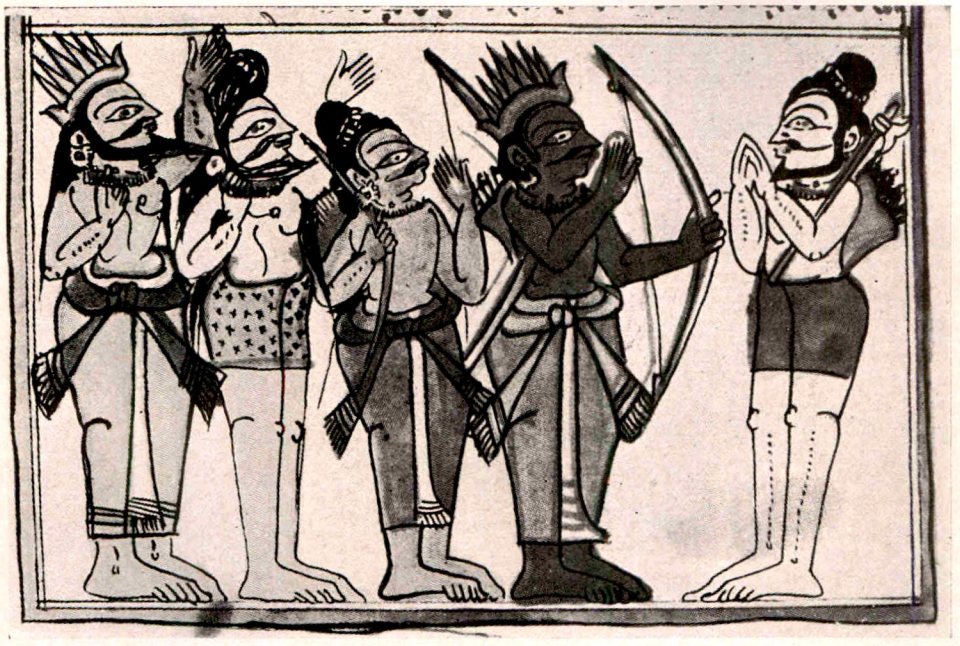
(a) Bhagīratha invoking the favour of Brahmā.

(b) Bhagīratha's prayer to Śiva.



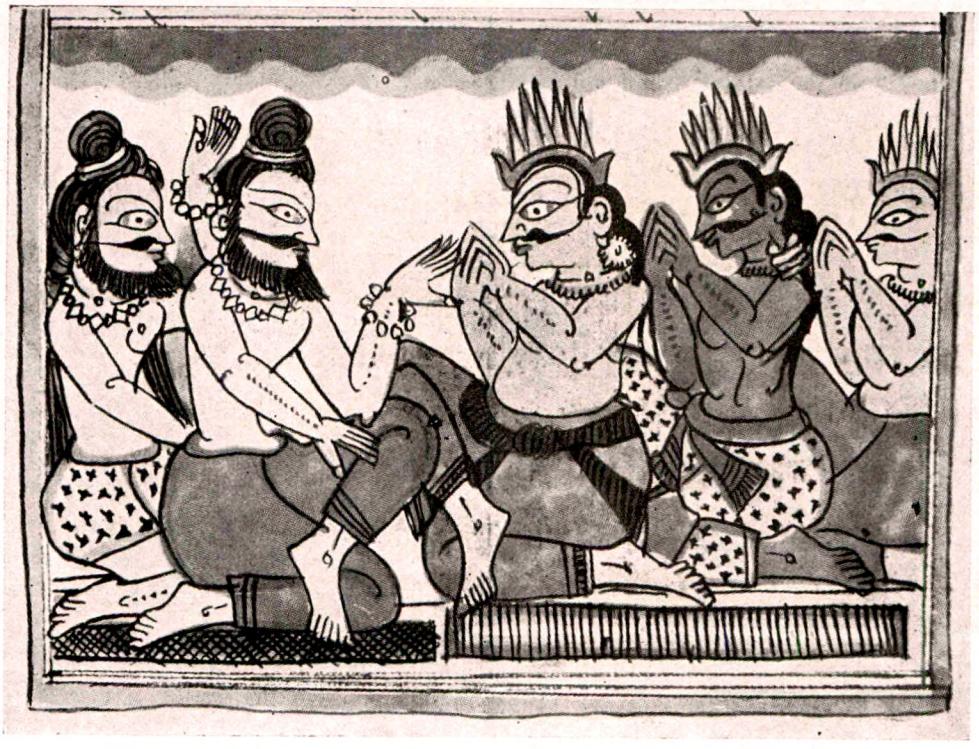
(a) Rāma and Lakṣmaṇa arriving at the court of Janaka

(b) Paraśurāma's challenge to Rāma.

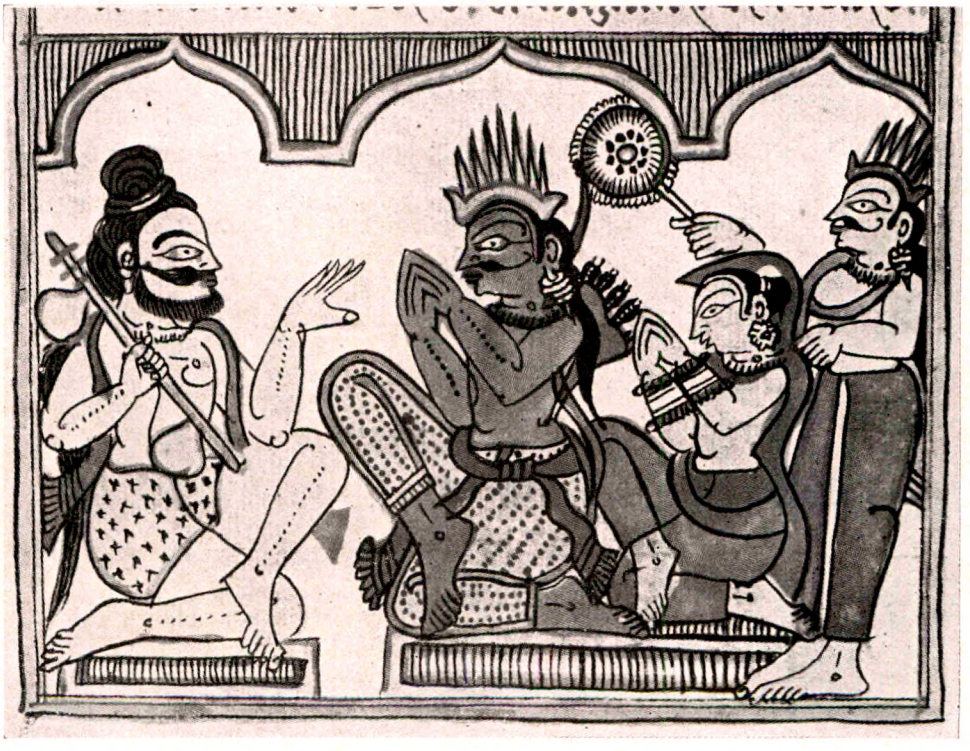


(a) Defeat of Paraśurāma at the hands of Rāma.

(b) A messenger from Videha submitting a note to Daśaratha.

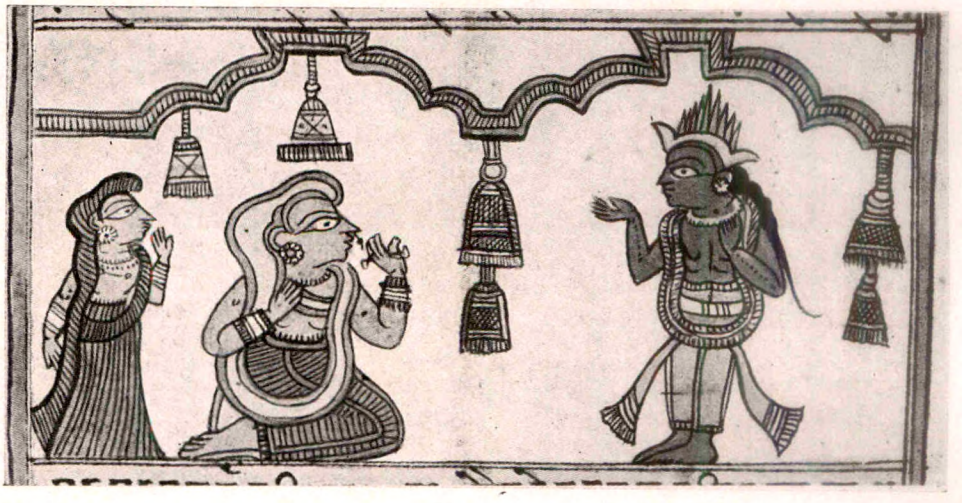


(a) Visit of the sages Vaśiṣṭha and Kauśikī to the court of Daśaratha.



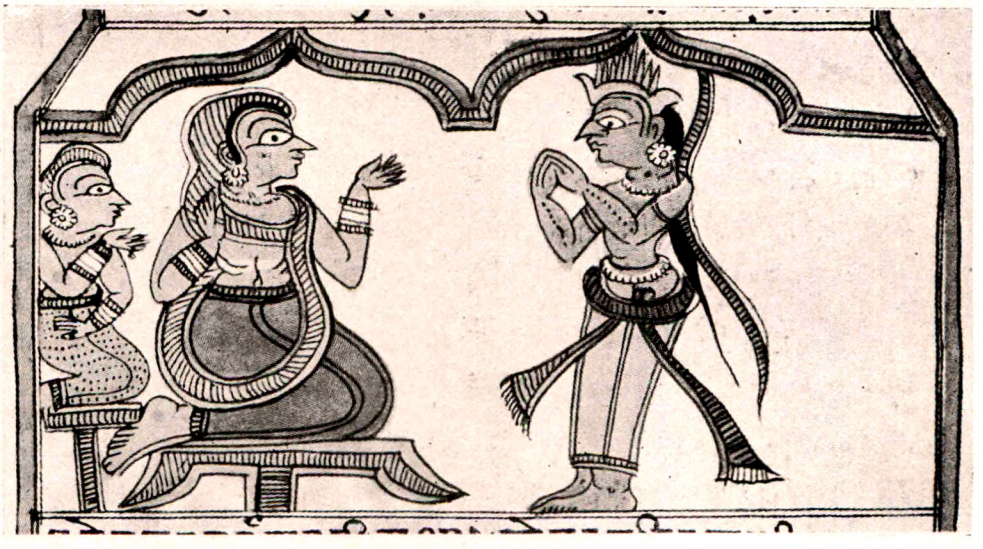
(b) Nārada visiting Rāma.

(a) Sumantra taking Rāma in the presence of Daśaratha.

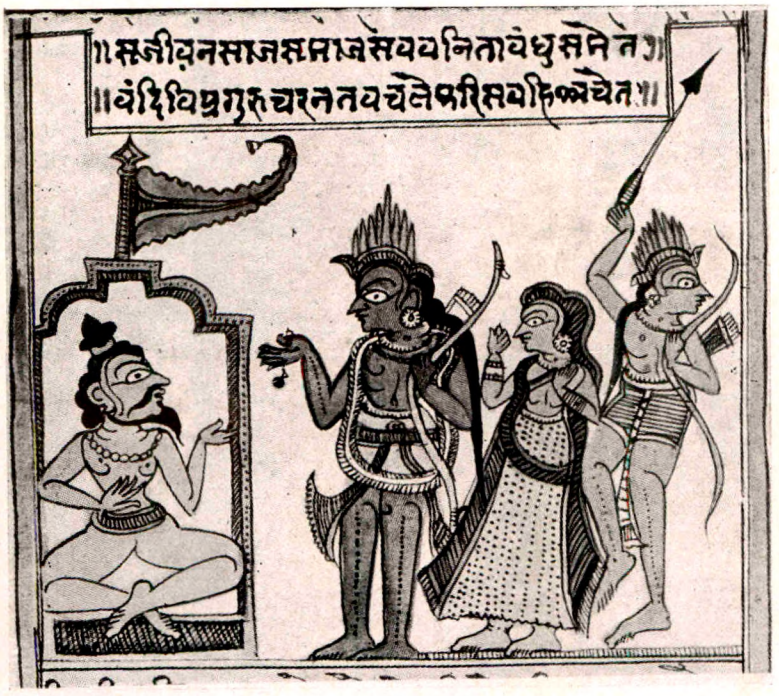


(b) Rāma taking leave of Kauśalyā.

(a) Kauśalyā giving consent to Sītā to accompany Rāma to the forest.



(b) Lakṣmaṇa visiting his mother Sumitrā.

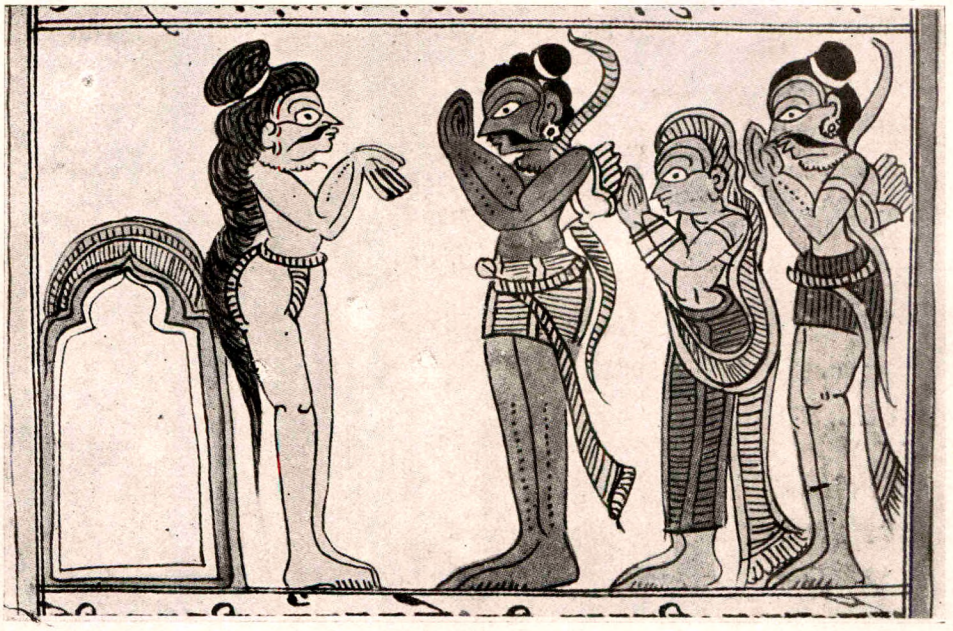


(a) Rāma begging leave of the sage Vaśiṣṭha.

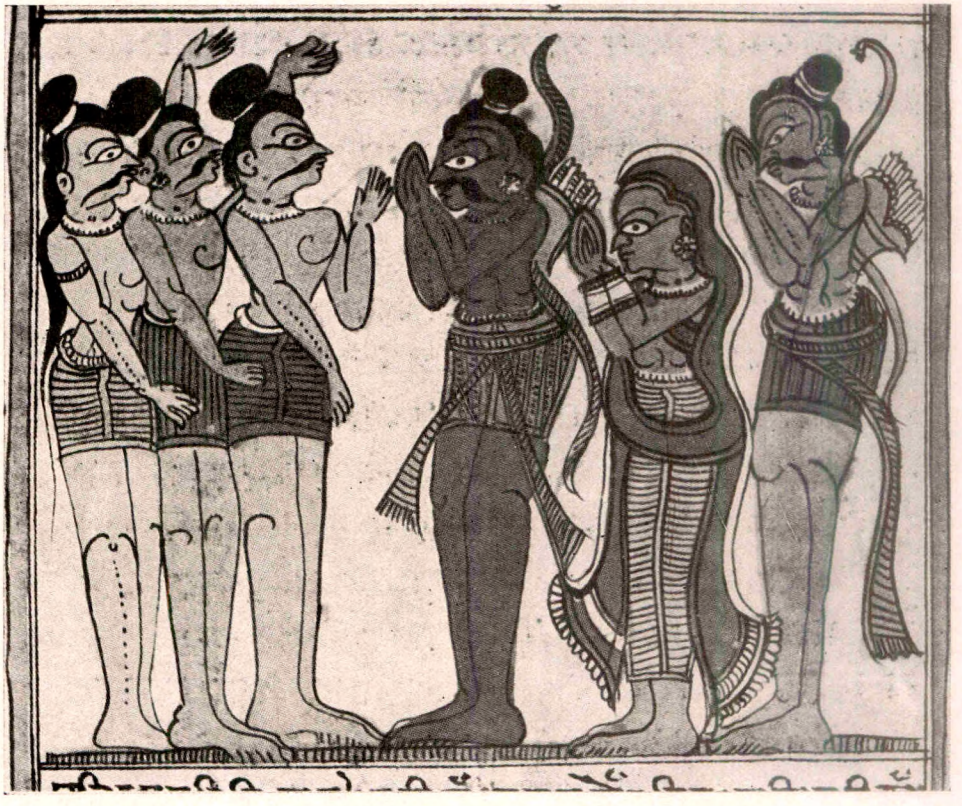
(b) Rāma and his party being driven to the forest by Sumantra.

(a) Guhaka, the Niṣāda chieftain, welcomes Rāma and his party.

(b) Rāma and others visiting the sage Bharadvāja.



(a) Rāma's arrival at the hermitage of Vālmīki.



(b) Rāma, Sītā and Lakṣmaṇa with the sages in the Chitrakūṭa mountain.

(a) Death of Daśaratha.

(b) Bharata and Śatrughna visiting Kaikeyī.

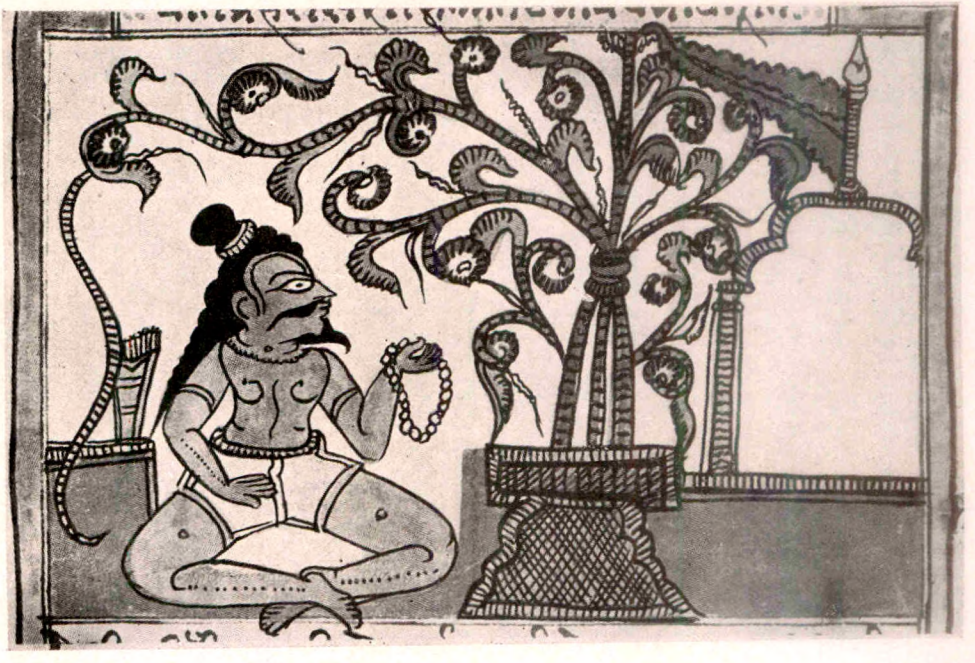
(a) Bharata and Śatrughna meeting with Kauśalāy.

(b) Funeral of Daśaratha.

(a) Re-union of Rāma and Bharata.

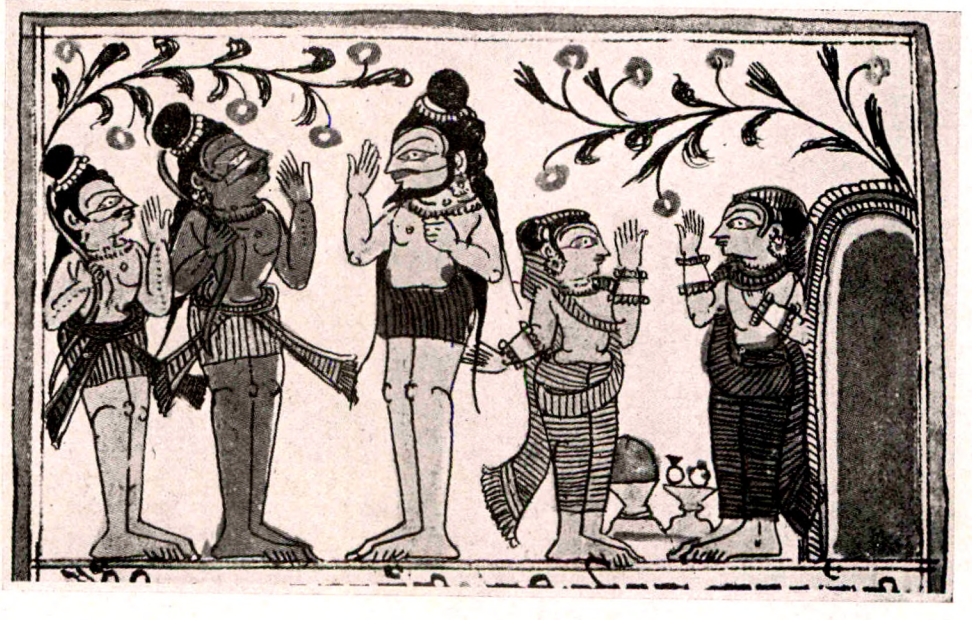
(b) Re-union of Rāma and king Janaka of Videha.

(a) Bharata installing Rāma's sandals on the throne.



(b) Bharata's penance.

(a) Rāma and others at the hermitage of the sage Atri.



(b) Sītā's conversation with Anasūyā.

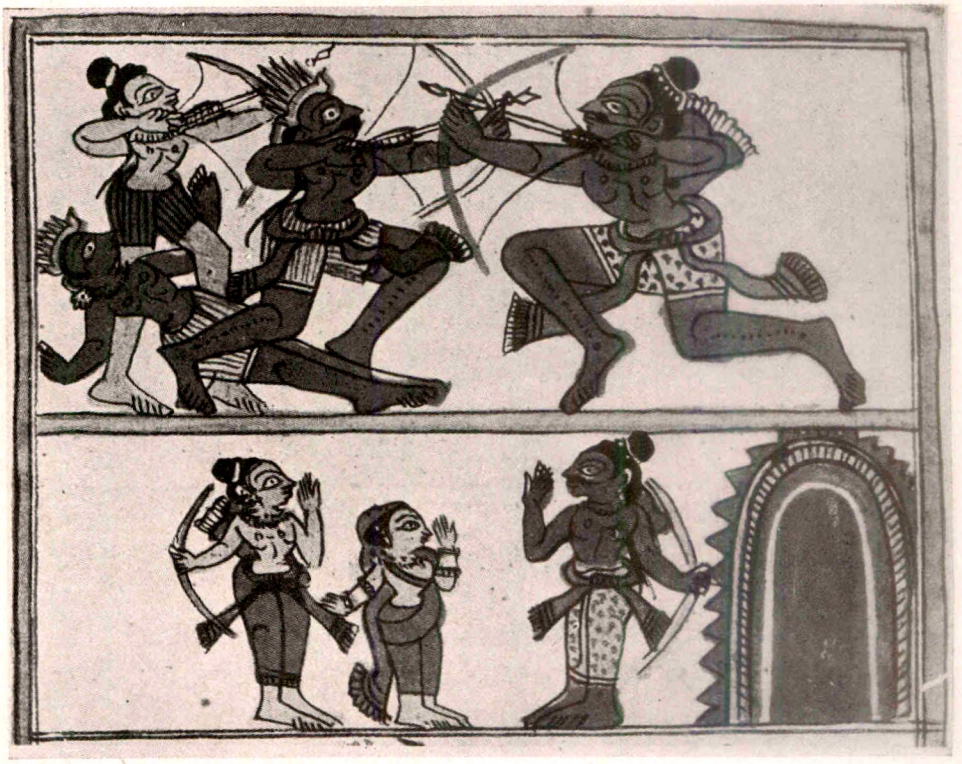
(a) Lakṣmaṇa slaying the demon Virādha.

(b) Self-immolation of the sage Śarabhaṅga.

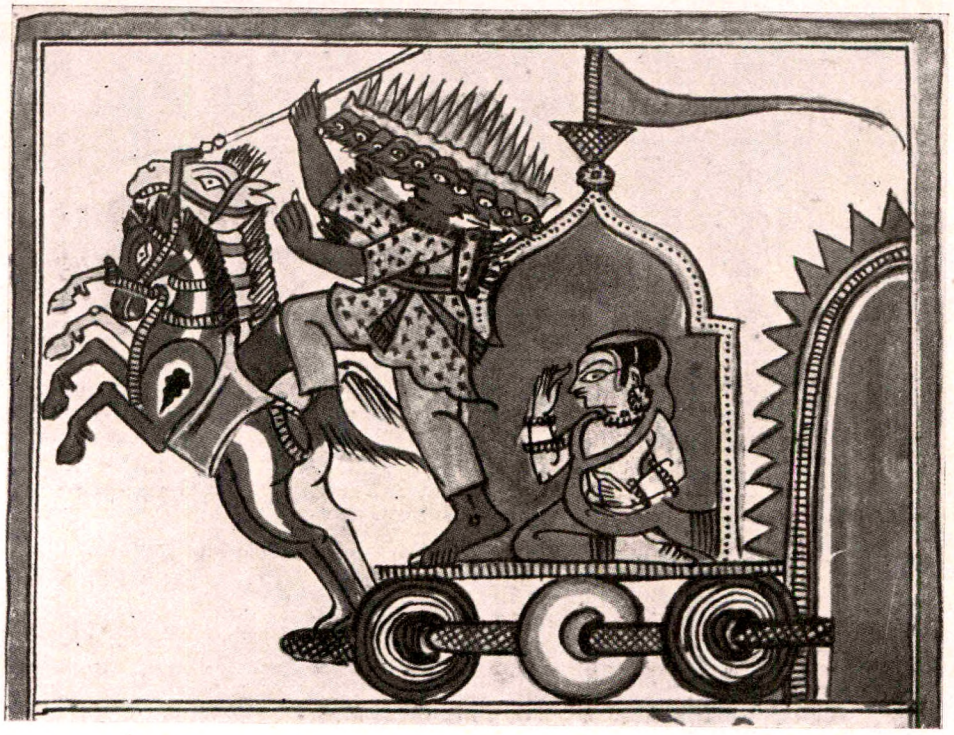
(a) Rāma and his party at the hermitage of the sage Sutīkṣṇa

(b) Rāma addressing the sages.

(a) Punishment of Sūrpanakhā.

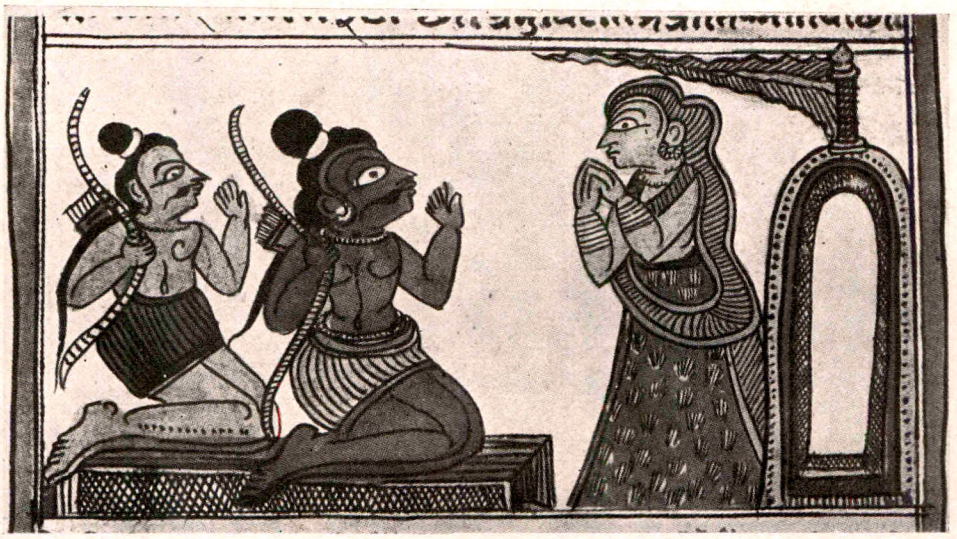


(b) Rāma's encounter with Khara and Dūṣaṇa.



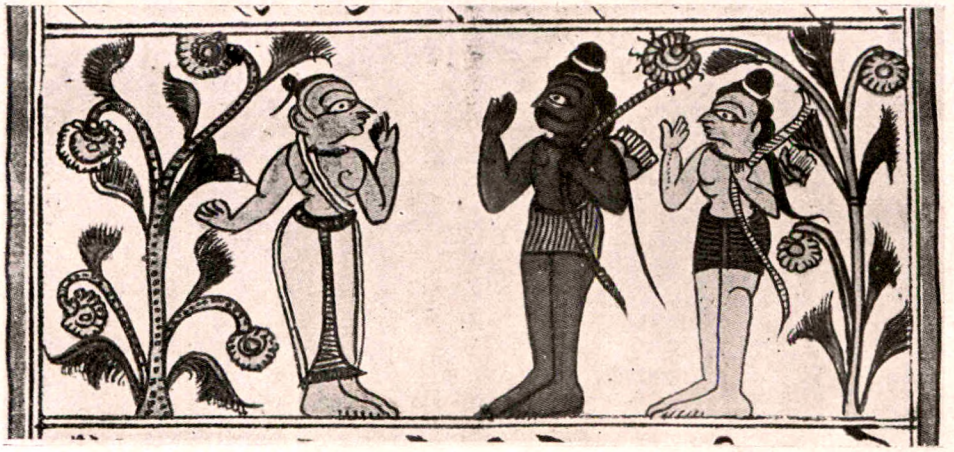
(a) The abduction of Sītā by Rāvaṇa.

(b) Death of Jaṭāyu.

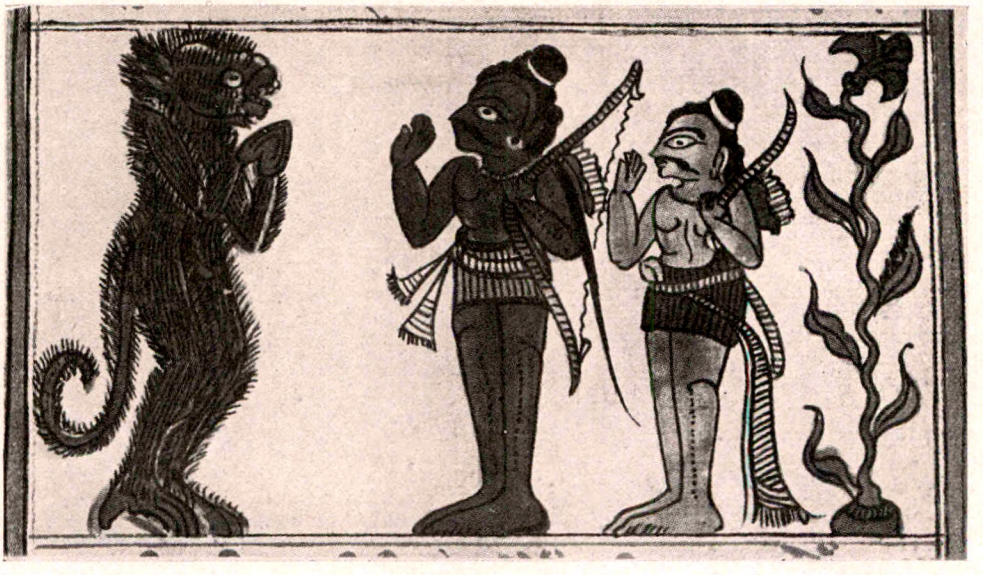


(a) Rāma visiting Śabarī.

(b) Nārada visiting Rāma and his brother.

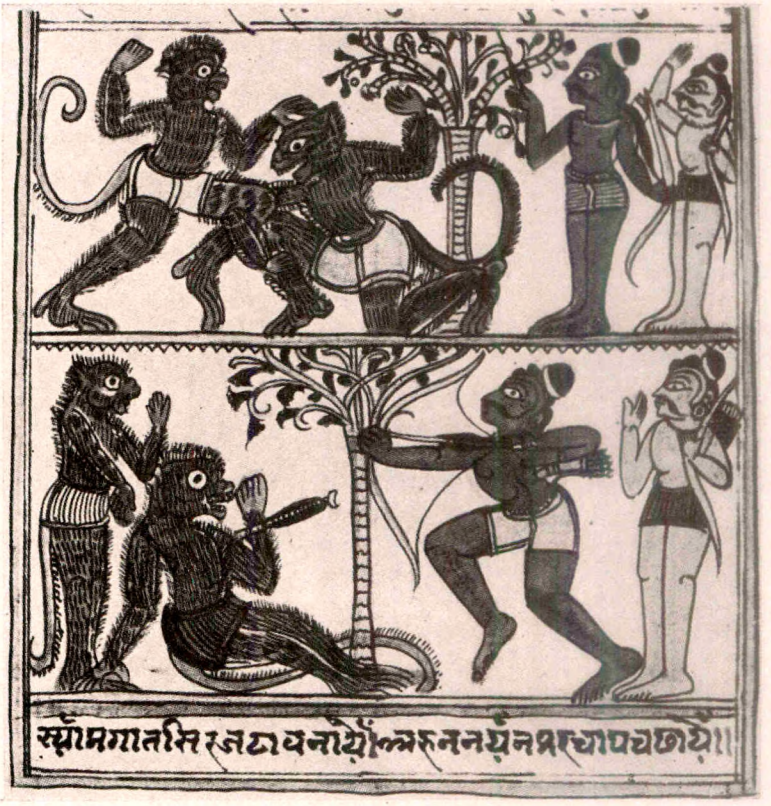


(a) Hanumāna meets Rāma in the disguise of a Brāhmaṇa.



(b) Hanumāna paying homage to Rāma.

(a) Rāma's friendship and alliance with Sugrīva.



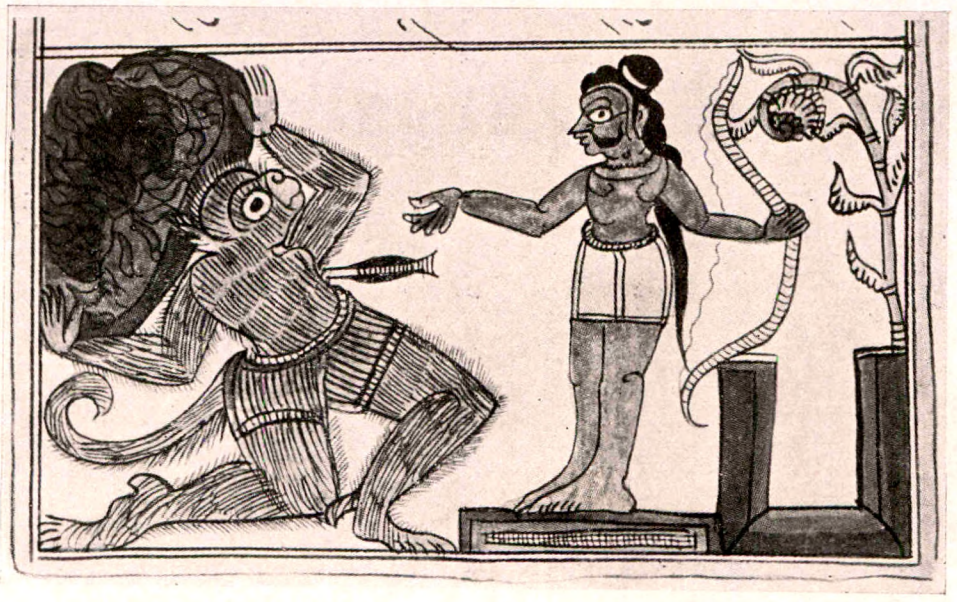
(b) Rāma slaying Bālī.

(a) Lakṣmaṇa's threat to Sugrīva.

(b) Sugrīva and Aṅgada meeting with Rāma.

(a) The fall of Lakṣmaṇa.

(b) Encounter of Hanumāna with Makarī and Kālanemi.

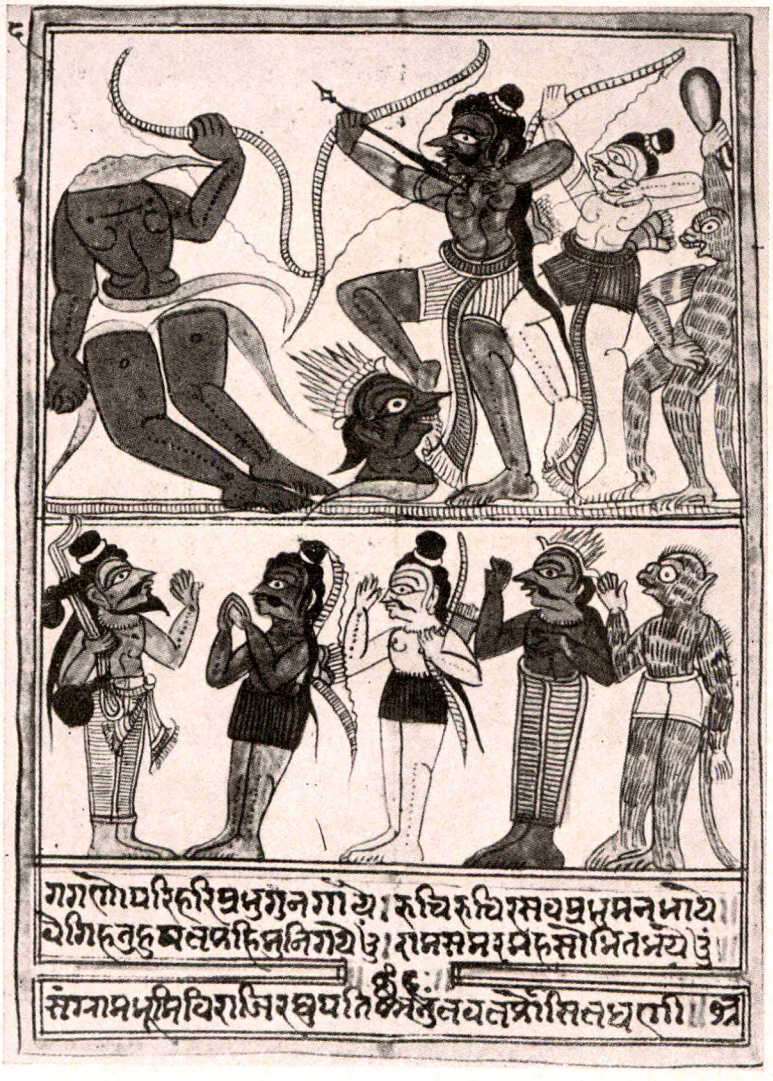


(a) Hanumāna struck by Bharata.

(b) The wound of Lakṣmaṇa being repaired by Suṣeṇa.

(a) Rāvaṇa solicits Kumbhakarṇa to fight with Rāma.

(b) Vibhīṣaṇa meets Kumbhakarṇa in the battle field.



(a) Rāma kills Kumbhakarṇa.

(b) The snake arrows of Meghanāda.

(a) The sacrifice of Meghanāda being destroyed.

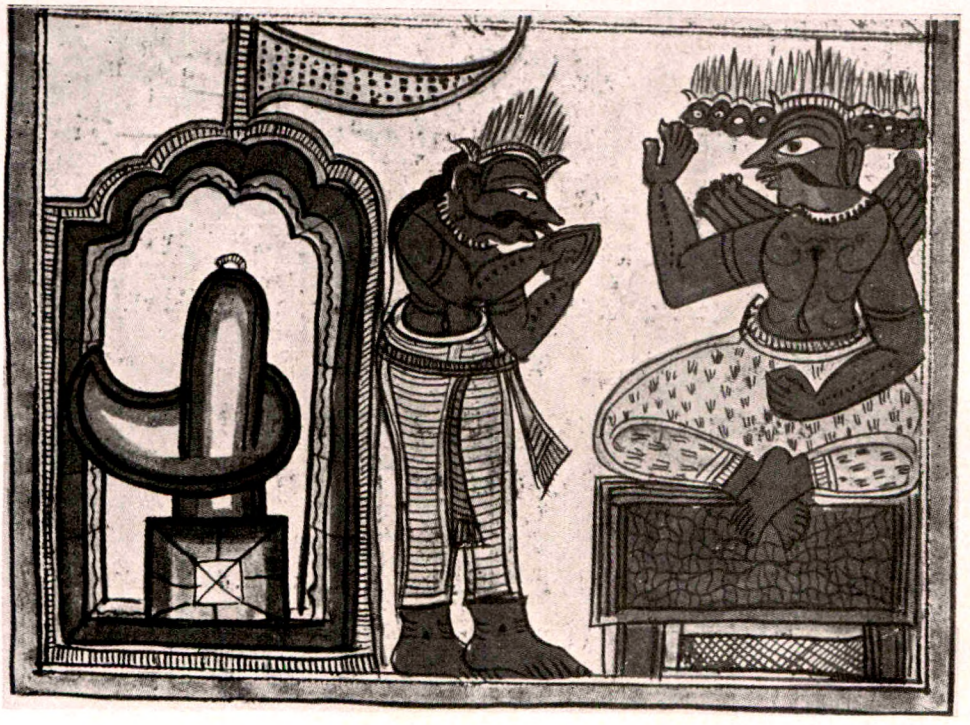
(b) Lakṣmaṇa kills Meghanāda.

(a) Sulocanā lamenting over the death of Meghanāda.

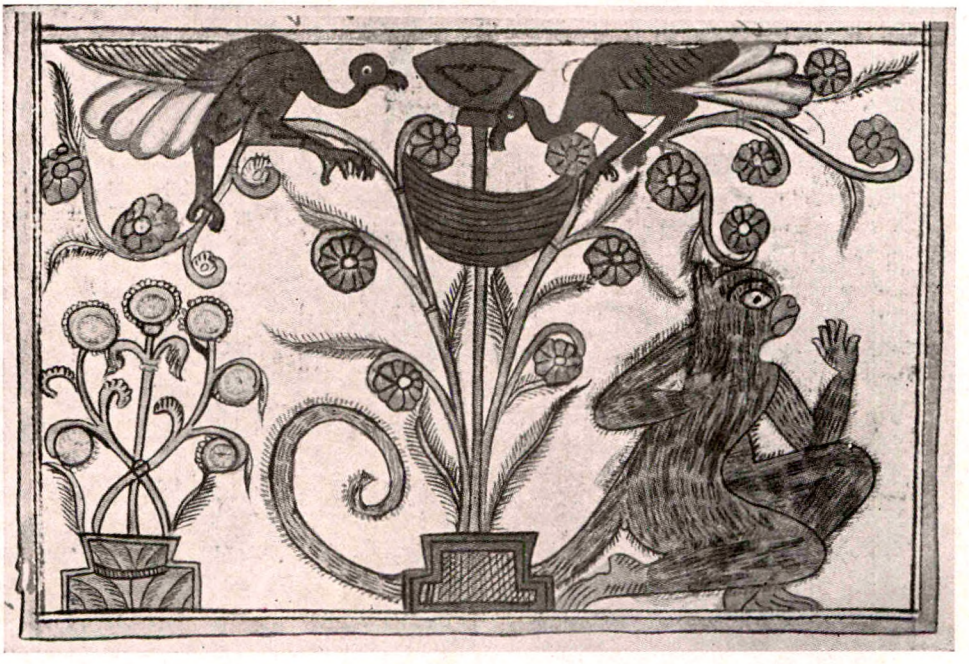
(b) Sulocanā conversing with Rāvaṇa.

(a) Sulocanā begging the severed head of Meghanāda from Rāma.

(b) Cremation of Meghanāda.

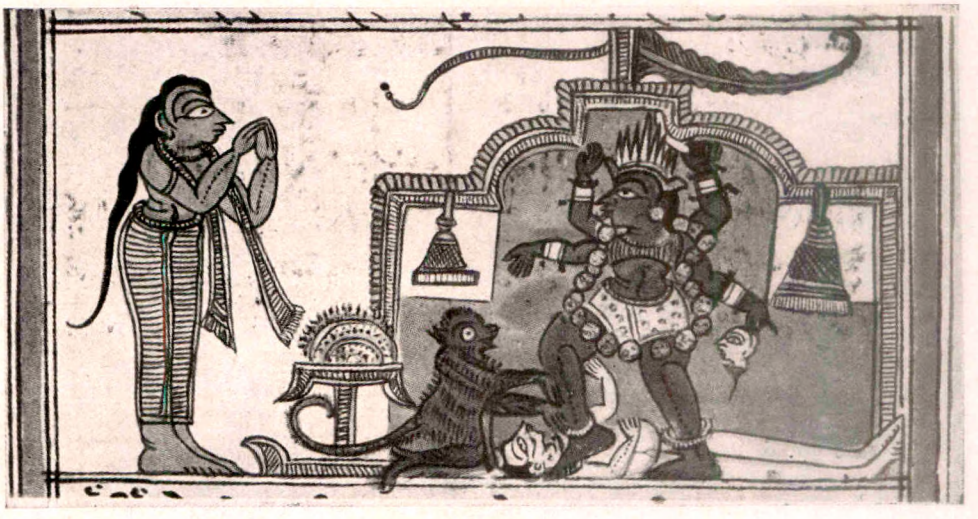


(a) Rāvaṇa soliciting help from Mahirāvaṇa against Rāma.



(b) Hanumāna searching for Rāma and Lakṣmaṇa.

(a) Makaradhvaja being overpowered by Hanumāna.



(b) Hanumāna in the presence of the Goddess.

(a) Mahīrāvaṇa slain.

(b) Lakṣmaṇa hurt by Rāvaṇa.

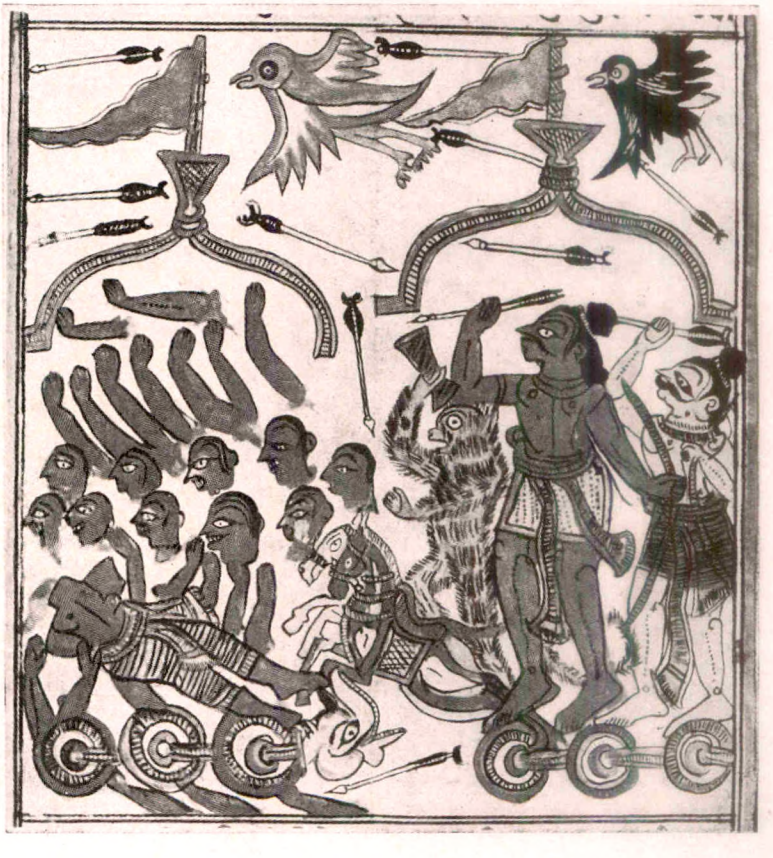
(a) The sacrifice of Rāvaṇa being disrupted.

(b) Fight between
Rāma and Rāvaṇa.

(a) Encounter of Rāma and Rāvaṇa.

(b) Vibhīṣaṇa fighting with Rāvaṇa.

(a) Rāvaṇa fighting with the Bear-king.



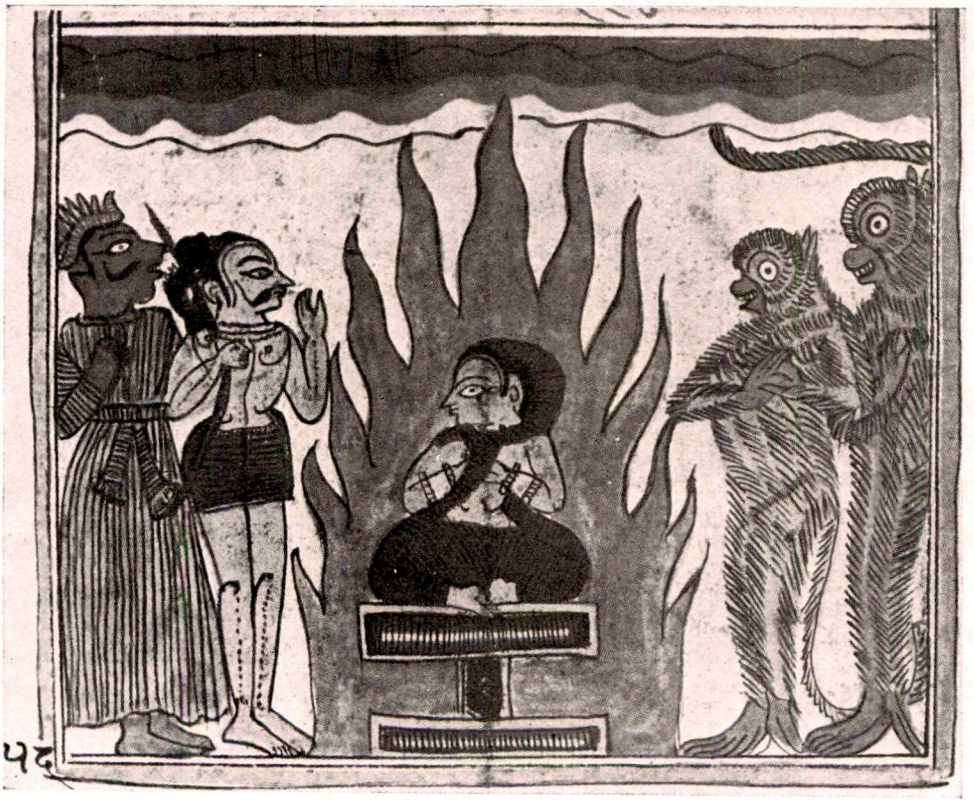
(b) Rāma kills Rāvaṇa.

(a) Coronation of Vibhīṣaṇa to the throne of Laṅkā.

(b) Vibhīṣaṇa and others paying respect to Rāma.

(a) Hanumāna narrating before Sītā the events of Laṅkā.

(b) Re-union of Rāma and Sītā.



(a) Test of Sītā.

(b) Brahmā's eulogy of Rāma.

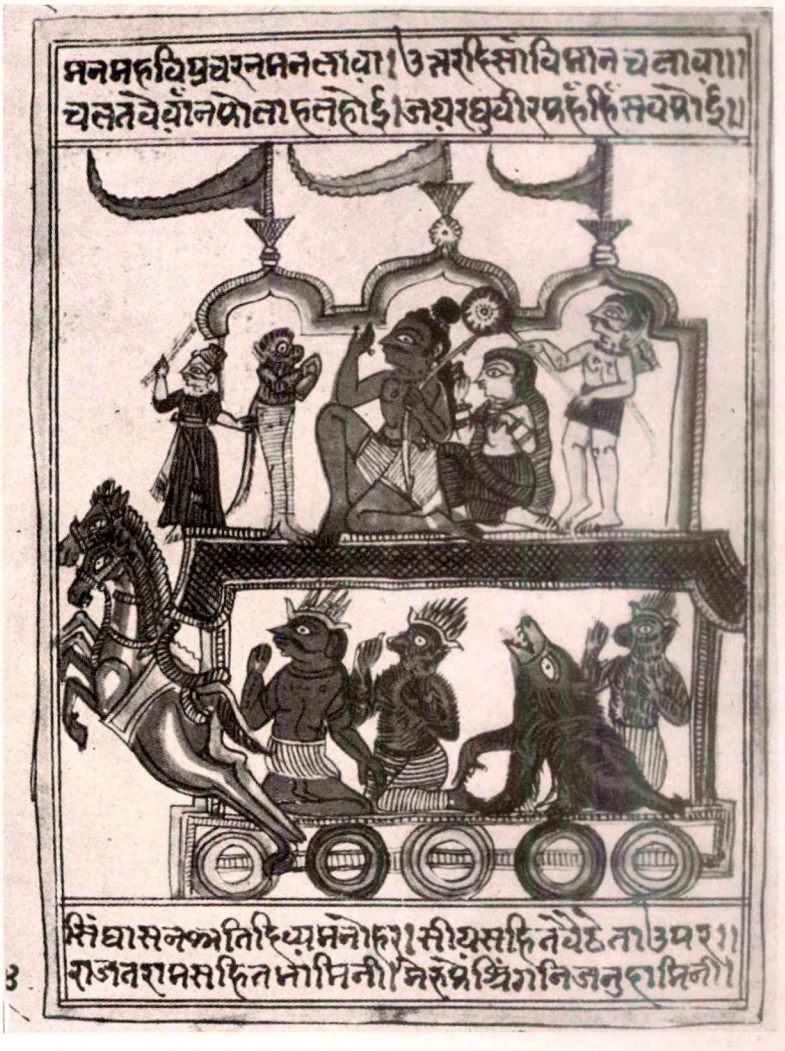
(a) Daśaratha's visit to Rāma.

(b) Indra's eulogy of Rāma.

(a) Śiva paying respect to Rāma.

(b) Vibhīṣaṇa's prayer to Rāma.

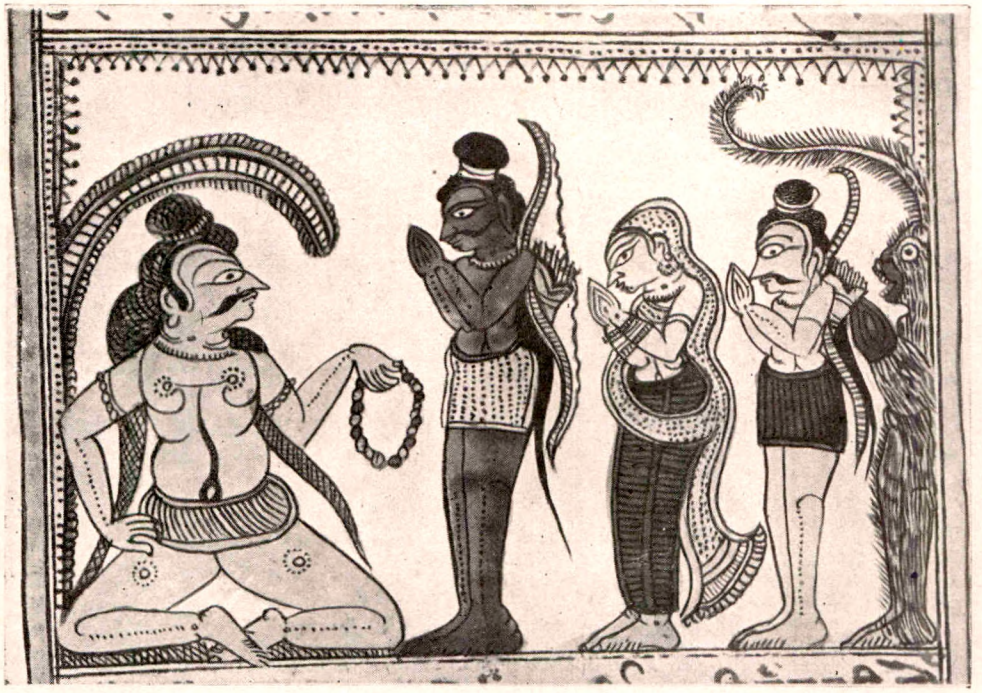
(a) Vibhīṣaṇa distributing clothes and ornaments among friends and allies.



(b) Rāma's departure from Laṅkā.

(a) Rāma visiting the shrine of Śiva.

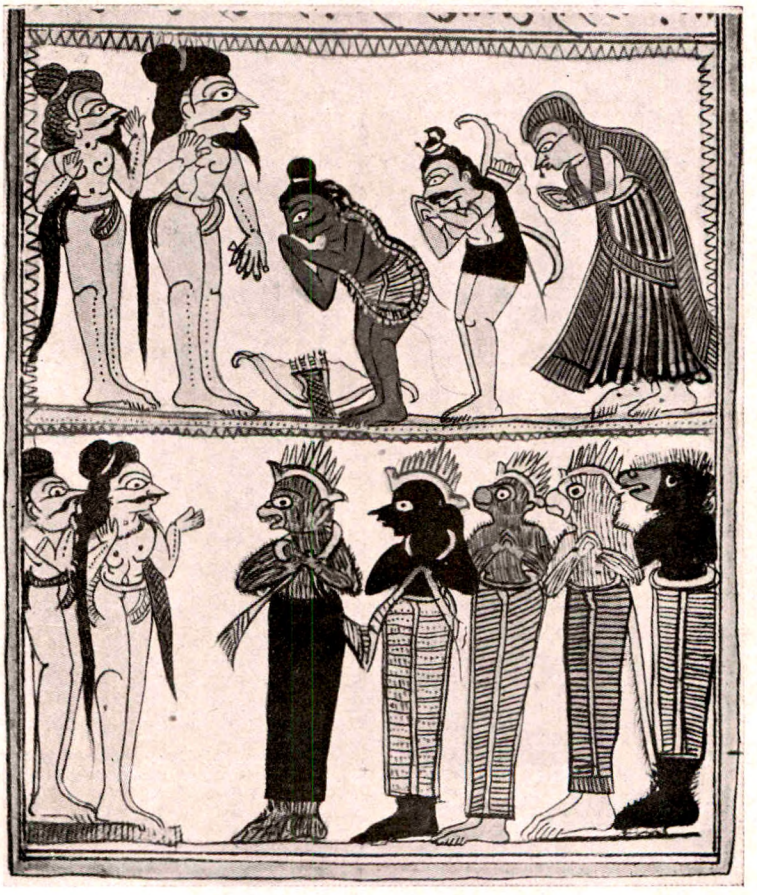
(b) Rāma sends Hanumāna to Bharata.



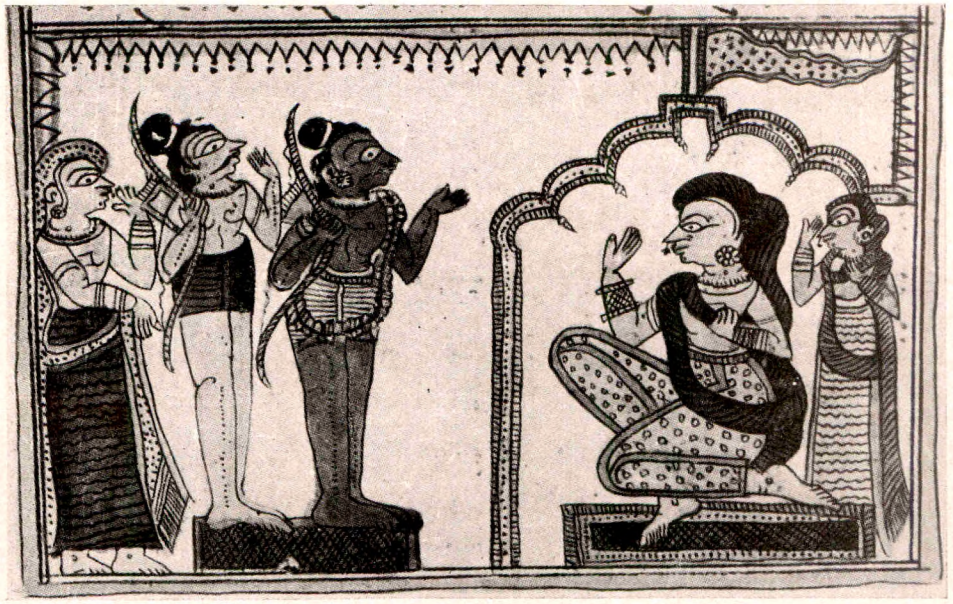
(a) Rāma and his party visiting the sage Bharadvāja.

(b) Sītā makes offerings to the Ganges.

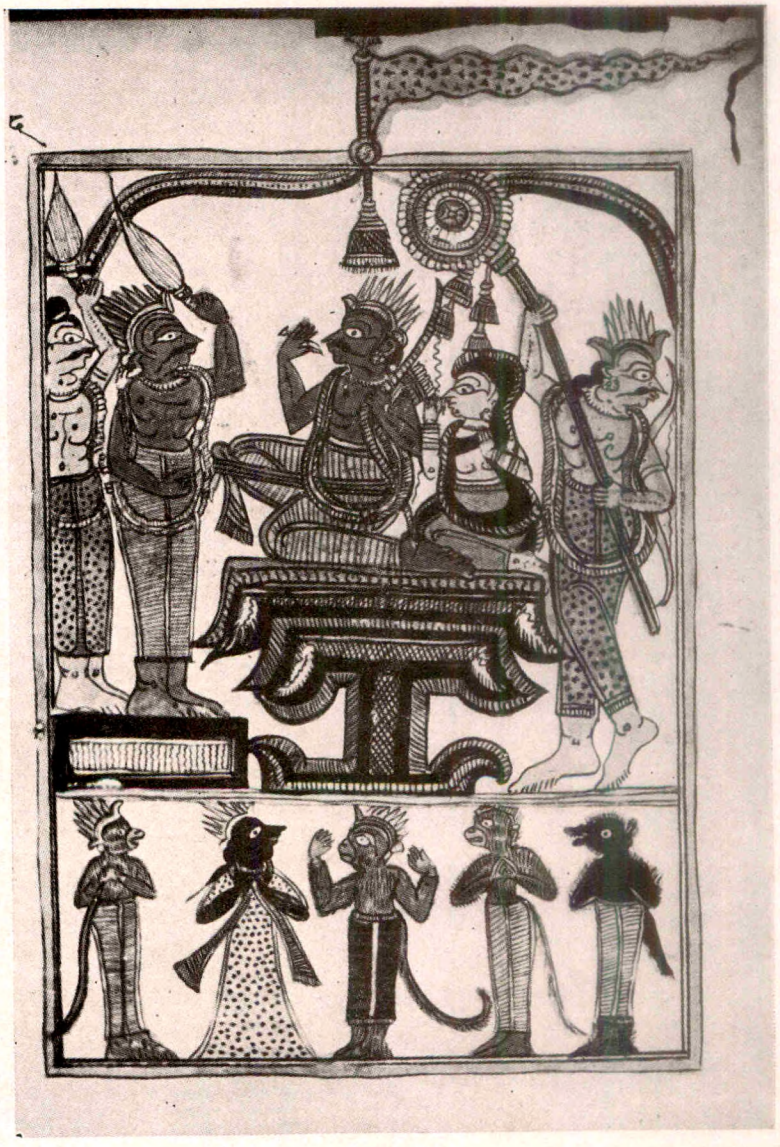
(a) Hanumāna meets with Bharata.



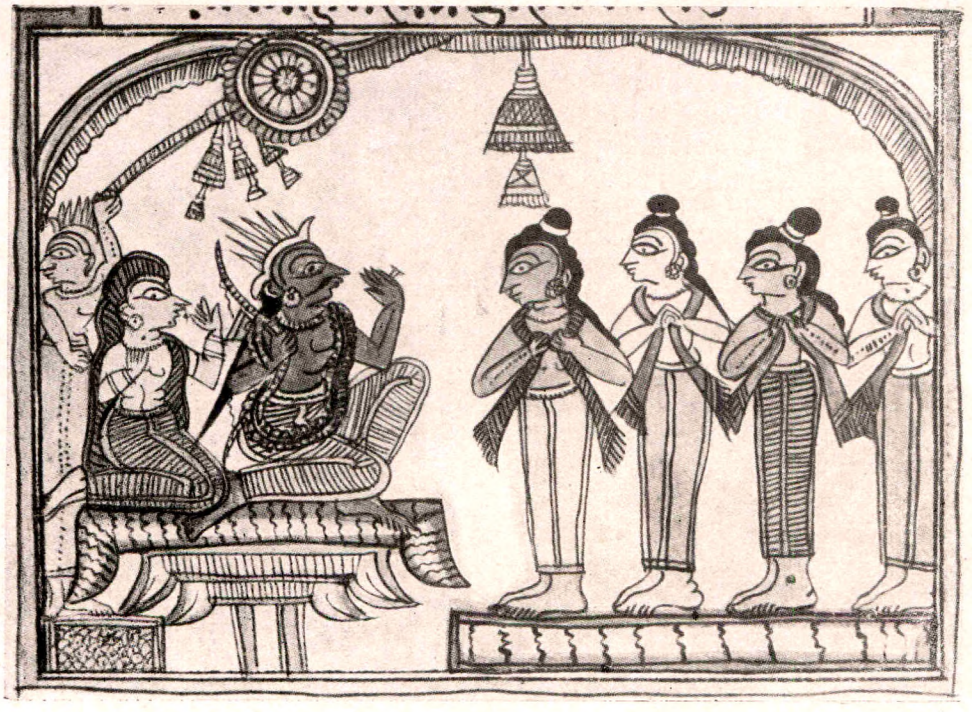
(b) The sages of Ayodhyā welcome the return of Rāma.



(a) Rāma visiting Kaikeyī.



(b) Rāma ascend the throne of Ayodhyā.



(a) Four Vedas singing eulogies of Rāma.

(b) Śiva eulogises Rāma.

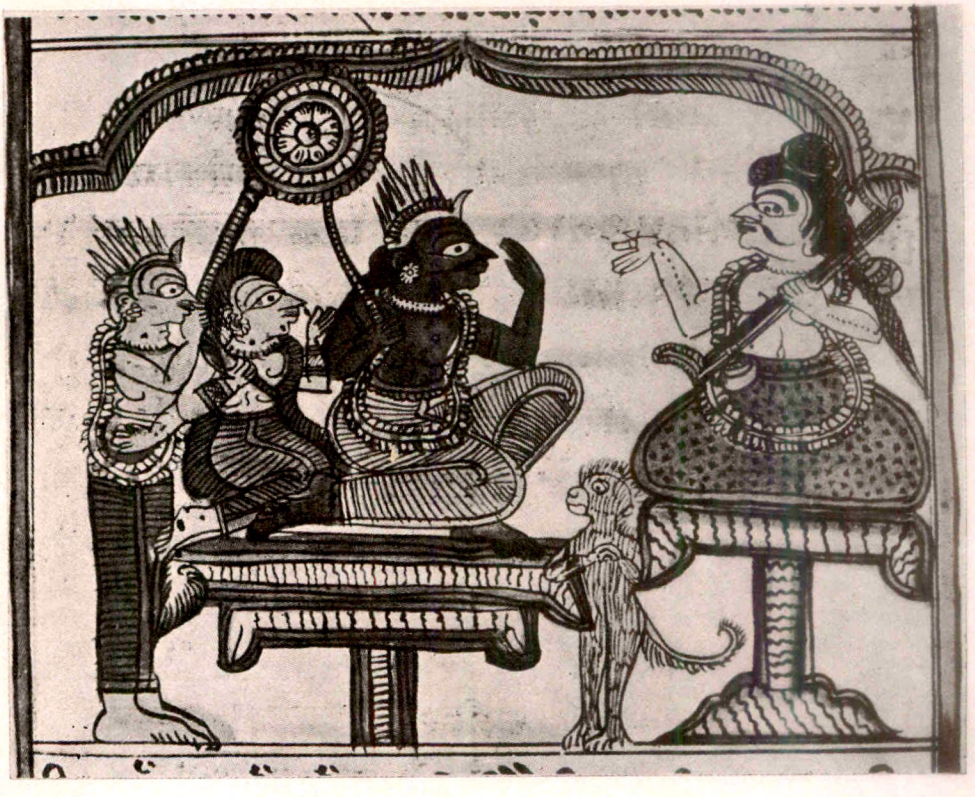
(a) Rāma sends back his allies.

(b) Aṅgada receives Rāma's own necklace.

(a) Rāma sends back the chief of the Niṣādas.

(b) The sage Sanaka paying visit to Rāma.

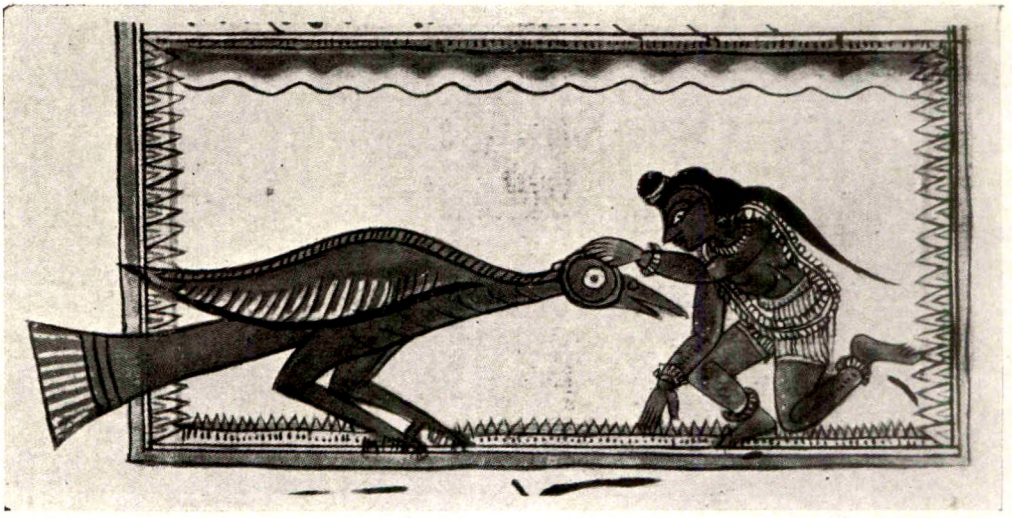
(a) Vaśiṣṭha's visit to Rāma.



(b) Nārada's visit to Rāma.

(a) Garuḍa's visit to Śiva.

(b) Garuḍa's visit to Kāka Bhūṣuṇḍi.



The child Rāma bestowing grace on Bhūṣuṇḍi.